Famous Sculptors and Sculpture

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FAMOUS SCULPTORS AND SCULPTURE

BY

JULIA A. SHEDD

NEW EDITION, REVISED AND ENLARGED

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PREFACE TO THE SECOND EDITION.

THE demand for a new edition of "Famous Sculptors and Sculpture" has led to an extended revision and correction of the whole work. It has been considerably enlarged by the addition of biographical sketches of modern sculptors, and descriptions of their works, making it a more complete history to the present time.

A number of the illustrations found in the first edition are retained, while new and attractive ones have been inserted, giving, it is hoped, a fresh interest to this work, and to the general study of sculpture.

HIGHBANK, October, 1895.

PREFACE.

THE aim of this work is to give in a condensed form such authentic knowledge of the great sculptors of ancient and modern times as can be obtained, and a description of the masterpieces of sculpture now existing.

The record commences with the dawning of the best period of Greek and Roman art, giving an account of the most celebrated sculptors and their works to the decline of classic art. Commencing again with the revival of art in Italy, as shown in the works of Niccola Pisano, who flourished in the early part of the thirteenth century, and who is honored as "the father of modern sculpture," it extends to the present time, not, however, including living sculptors.

Much valuable information concerning the history of Italian art has, during the last few years, been gained through the examination and publication of documents hitherto unknown, or unsearched. The present volume has been prepared with careful reference to the latest and most important of these publications, and with the endeavor to give a just prominence to facts, while exer-

cising discrimination in regard to matters of opinion or conjecture.

The Catalogue of Sculptures has been carefully prepared, and includes a large proportion of the best works of the sculptors mentioned in the biographical part of the work, and many of the most remarkable remains of antique sculpture by unknown artists. To this is added a list of interesting works by modern sculptors, both native and foreign, which are to be seen in our own country.

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FAMOUS SCULPTORS AND SCULPTURE

OF

ANTIQUITY.

Sculptors of Antiquity.

THE remains of the early art of Greece are so scanty, and the history of its development through several centuries is so confused and so mythical, that the student is almost content to accept the legend of the ancient Greeks, that the old statues of the gods descended from heaven. There is, however, much legendary information concerning artists and their works which doubtless has its foundation in fact, and is of value in tracing the development of art from the lifeless and monotonous forms of prehistoric times to the perfection of life and beauty which characterizes the art of Greece in its best period. The art of the Greeks, as that of the Eastern nations, was closely connected with their religion. The gods of the Egyptians were characterized by a strange symbolism, and those of the Hindoos were monstrosities with numberless heads and limbs, while the gods of the Greeks were representations of the highest human attributes. Adhering to the forms of nature, which in the Grecian race were originally noble, and developed by favoring circumstances, their artists created ideal types of still higher beauty and majesty as personifications of their deities. Undoubtedly the earlier Oriental art influenced the art of Greece, but its grotesque and mystic forms were remoulded in the

freer, purer atmosphere of Grecian life; and though the art of Greece may have begun with imitation, it seems to have borrowed only what was technical and mechanical, aiming at once towards the regions of ideal beauty.

The progress of sculpture in Greece can be traced in history and in the remains of plastic work from about 600 B. C. From this period schools were formed in its great cities, and the growth of sculpture was rapid for about two centuries, reaching its highest point of perfection in the time of Phidias.

Many important works mentioned in history, once believed to be lost, are found to exist still in copies, or slight variations, of the great originals, so that the student can trace the development of art, and form an approximately correct judgment with regard to individual works.

Various workers in clay and wood were among the earliest artists of whom there is distinct historical record; and as early as 680 B. C. we have accounts of bronze casting, and sculpture in marble.

ARISTOCLES AND CANACHUS.

AMONG the artists whose works bear the stamp of individuality, and seem to establish a new era in the world of art, Aristocles and Canachus of Sicyon occupy an eminent place. The first named is chiefly distinguished as the founder of an important school. Canachus worked in bronze, gold, wood, and ivory. Though a sculptor of merit, he never divested himself of the traditions of the earlier artists, and his style was of great severity. Cicero said, "The statues of Canachus

are too stiff to be true to nature." He executed at Corinth a statue of Venus in gold and ivory, and at Thebes a colossal statue of Apollo in cedar-wood.

His most important work was an Apollo in bronze executed for the sanctuary of Didymæ, near Miletus, in Asia Minor. An antique statuette after this figure is in the British Museum. It represents the god standing in a quiet attitude, with one foot slightly advanced, holding a diminutive fawn in one hand, while the other is bent as though originally holding a bow. The works of this master are probably to be placed at the end of the sixth and the beginning of the fifth century.

AGELADAS.

AGELADAS, chief of the school of art at Argos, was a sculptor in bronze who labored about 500 B. C. He executed two statues of Jupiter and two of Hercules, representing each as a man and as a boy; he was the author also of various groups. It appears that his works were highly esteemed, though he is chiefly renowned as the master of the three greatest sculptors of Greece, — Phidias, Myron, and Polycletus.

Of the true style of his individual works no information is to be gathered, though from the productions of other artists of this school some idea may be gained of the progress of art.

GLAUCUS and DIONYSIUS of the school of Argos are mentioned as authors of numerous statues and groups, and some of their works are greatly praised by Pausanias.

CALLON AND ONATAS.

THESE two names are conspicuous in the art history of Egina. Working in bronze and marble, these artists executed a large number of images of the gods for different sanctuaries of Greece, and probably took part in the ornamentation of the famous temple at Egina. The pediment sculptures of this temple were discovered by a society of archæologists in Egina in 1811. Purchased by the king of Bavaria, and taken to Munich, they were restored by Thorvaldsen, and now form the most valuable treasure of the Glyptothek, rivalling in interest the marbles of the Parthenon. Both pediments represent scenes in the contests of the Greeks before Troy, the composition in each being essentially the same, though repeated with slight deviations. The figures are of admirable proportions and of expressive attitudes, while most of the faces are marked by an almost idiotic vacancy. Dr. Lübke says: "High as the Eginetan artist stands in the perfect execution of the natural form, well as he succeeds in every indication of physical power, he is unable to denote the emotions of the mind by any variety of expression. The heads of his warriors have all the same stiff smiling character which is common to the old statues of the gods, and is also apparent in his Minerva. Hence the figures are deficient in that high intellectual life which is only felt when every action receives its explanation and reflex in the accompanying expression of the countenance." The eastern group, however, shows a higher style in the treatment of the heads, and Herr Brunn, in concluding a critical discourse upon these works, says: "The west group may correspond with the idea which we

have been wont to form of the art of Callon, while the east group reminds us of the higher eulogiums with which Pausanias mentions the art of Onatas."

CALAMIS.

CALAMIS was a Greek sculptor, who flourished about 450 B. C., at Athens, it is supposed. He worked in bronze, ivory, gold, and marble, but chiefly in bronze. He represented a greater variety of subjects than any of the earlier masters. Among his works were many figures of the gods, and he executed, besides, heroic scenes, in which were human figures, chariots, and horses, the latter remarkable for life and beauty. Some of the works of Calamis were of colossal size, as a bronze Apollo, sixty feet in height, which was taken from Apollonia by Lucullus, and erected in Rome. His human figures were not entirely free from constraint, though finely finished; the modelling of horses he carried to the highest perfection. It is said that Praxiteles replaced a charioteer of Calamis by one executed by himself, that the horses might not surpass their driver.

The Apollo Belvedere, in the Vatican, one of the most celebrated statues in the world, is supposed by some students of art to be copied after an Apollo by Calamis. It was found among the ruins of Antium about the beginning of the sixteenth century, and received its name from having been first placed in the Belvedere of the Vatican. It has been called also the *Pythian Apollo*, as it was by some supposed to represent the god as discharging the fatal arrow at the dragon Python, who rendered

the oracle at Delphi inaccessible." In the latter part of the eighteenth century, a bronze statuette was found in Paramythia, near Yanina, in European Turkey, which essentially corresponds with the marble statue, proving that they were copied from the same original, and that the god did not hold an arrow, but the ægis with the gorgoneia, in the act of putting to flight some dreaded enemy. This statuette is in the collection of Count Stroganoff, in St. Petersburg. The hands of the Apollo Belvedere have been restored, incorrectly it is thought. The head and attitude are most dramatic in expression; the eyes, lips, and nostrils are full of excited feeling, and in the turn of the head there are mingled determination and triumph. Winckelmann declares it to be more than mortal; he says, "The mind must soar to the realm of incorporeal beauty, and strive to imagine a celestial nature." Others do not share in this extravagant admiration, but regard it as superficial in its elegance. The hair is criticised as being of an affected nicety, and the whole bearing is considered as too conscious. A marble head, not long since discovered in Rome, and now in the Museum at Basle, was undoubtedly copied from the same original as the Apollo in the Vatican, and is more simply treated. It has the same characteristics of feature, but there is a more natural arrangement of the hair, and the face has the expression of conscious power, without the air of pride and contempt which characterizes the Apollo Belvedere.

PYTHAGORAS.

PYTHAGORAS was a noted sculptor, born at Rhegium, in Magna Græcia. In the history of ancient art he may be considered as occupying about the same rank as Calamis, though exhibiting a more strict adherence to nature. His works were delicately finished; and of his delineation of the human form, it is said that his first object was rhythm and symmetry; that is, that he aimed at the harmony of the entire figure, — at the perfect agreement of each separate part, and its accordance with the whole. His most famous works were statues of athletes, one of which was declared to surpass a work of Myron. Like Calamis, he excelled in the representation of animals.

A few works among the remains of antique art are regarded as copies of the productions of Pythagoras, and as embodying, to some extent, his peculiar characteristics. One of these is a limping figure of the archer Philoctetes, upon which an epigram was written making the wounded hero complain that the artist had perpetuated his sufferings in bronze.

MYRON.

MYRON was an eminent Greek sculptor, born in Bœotia, about 480 B. C. He was the most important of a group of artists who flourished at the period just preceding that in which Greek art attained its highest excellence. He was a pupil of Ageladas, and as an independent sculptor his fame became very great and widely extended. He excelled especially in the delinea-

tion of manly strength and vigor, generally choosing for representation some momentary action involving great energy or skill. He also excelled in sculpturing animals.

Myron worked chiefly in bronze, and produced a large number of works, consisting of gods, heroes, athletes, and a variety of animals; female figures he rarely represented, and never, it is said, those in which grace and sweetness were expressed. Among his most admired works was a Discobolus in bronze, and there are various similar statues in marble existing, which are believed to be copies of this work. The one in the Palazzo Massimi, in Rome, found on the Esquiline, in 1761, is considered the finest. Another is in the Vatican, in the Sala della Biga, but is regarded as inaccurately restored. A third, which was found in 1791, in the Villa Adriani, near Tivoli, is in the British Museum.

The figure of a cow, which this sculptor modelled with wonderful truth to nature, was very celebrated among the ancients, though there is no exact description of it. It stood in the time of Cicero on the Acropolis, at Athens, but was subsequently removed to the Temple of Peace, at Rome. Various epigrams were suggested by this work: "Myron did not model this cow; time changed it into bronze, and he passed it off as his work." "Shepherd, take thy cows further away, lest thou also take that of Myron."

In this master's work, Greek art may be considered as having reached its highest attainment, so far as relates to the representation of physical perfection and freedom of action. A higher intellectual value, and the expression of a more exalted feeling, were all that remained for its perfection.

Lycius was the son and pupil of Myron, and the author of various statues and groups in bronze.

PHIDIAS.

PHIDIAS, or PHEIDIAS, regarded as the greatest sculptor of all ages, was born at Athens, probably about 480 B. C. His father's name was Charmidas, or Charmides. The records of his life are very meagre, and are contradictory at that, but the sublime character of his productions is well understood, and his influence upon the art of all time is gratefully admitted.

We are told that his first instructor in art was Hegias, of Athens, and that he afterwards became the pupil of the eminent Ageladas, of Argos. It is probable that his independent career as a sculptor commenced at an early age, as he labored in the time of Cimon, who commenced the work of restoring the shrines of Athens, which had been destroyed by the Persians. After Cimon was sent into exile, and Pericles "became sole master of Athens," the most brilliant period of Grecian art commenced. The work of restoration was continued on a still more magnificent scale, and the sculptor Phidias became the influential friend and important assistant of the great statesman in carrying out his plans for the erection of monuments and temples such as had never been equalled in beauty and richness. Some of the ripest years of the artist's life were spent in rebuilding and adorning the Parthenon, that most exquisite example of Grecian architecture. Later in life he executed at Elis his grand colossal statue of Jupiter. On his return to Athens, party spirit had become so bitter against Pericles, that, according to tradition, Phidias, as his friend and adherent, became the victim of the hostile party. He was accused of embezzling a portion of the gold furnished for his work, and also of blas-

phemy in placing his portrait and that of Pericles upon the shield of the goddess Minerva. We are told that he was thrown into prison, where he died not long after, as some authorities declare, by poison. It is also stated that he fled to Elis to escape punishment at Athens, and was imprisoned for embezzlement there. Others believe that he died at Elis, and that the stories of his imprisonment and death as a criminal are fabrications. In support of this belief are accounts of the great honors which were paid to his memory. His works were regarded with the greatest veneration, and in his studio, which was preserved with religious care, an altar was erected and consecrated to the gods.

Phidias was the great sculptor of the gods, and in the sublime spirituality of his creations he has never been approached. His figures were distinguished for the highest perfection of form, but the outward beauty was only a vehicle for the most exalted spiritual expression. He never represented the goddess of Love except as Venus Urania, investing her with a spiritual and divine beauty, rather than with the loveliness which charms the senses. His statues of Minerva were embodiments of the most exalted purity and dignity. There was a Greek epigram which declared that only a cow-keeper like Paris would prefer the Venus of Praxiteles to the Minerva of Phidias.

Among the important early works of Phidias was a group of bronze statues, presented as a dedicatory offering to Delphi by the Athenians, after the victory at Marathon. The central figure of the group was the Athenian general, Miltiades, the hero of Marathon, surrounded by Minerva, Apollo, and the Attic heroes. Among his early works were also several colossal statues of Minerva. One of these was a brazen statue, executed from the spoils of

Marathon, and placed on the Acropolis. It was about seventy feet in height, and from its elevated position the crest of the helmet and point of the lance could be seen from a great distance.

To the second epoch in the career of Phidias belong the sculptures of the Parthenon. M. Louis Viardot says of this period, and of its crowning work: "The marbles of the Parthenon belong to that supreme moment in the history of the arts of a polished nation, when with the innocence and purity of the early ages were combined the science, the grace, and the force of the mature epoch, as yet without any intermixture of the faults of the decadence. For the arts of Greece, this exceptional moment was the age of Pericles. Pheidias is the connecting link: he lived at the time of the assimilation. Something of the same kind would have occurred had Raphael more nearly resembled Giotto; Michael Angelo, Nicolas of Pisa; Palladio, the Gothic architects; the music of Mozart, the *chorales* of Luther; — in a word, had masterpieces always retained more of the spirit of early efforts. In this sense the sculptures of Pheidias appear to me more perfect even than the pictures of Raphael, the statues of Michael Angelo, the monuments of Palladio, or the operas of Mozart. This is why we may call them the finest works of art ever produced by human genius."

The temple of the guardian goddess Minerva (Athene, from whom the city takes its name) was called the Parthenon, or "Virgin's Chamber." The original structure had been demolished by the Persians, but in the time of Pericles it was rebuilt, by the architects Ictinus and Callicrates, and ornamented by Phidias and his colleagues. The site, upon the elevated rock of the Acropolis, and also the proportions of the ancient temple, were

retained. It was of white marble, on a base approached by three steps, two hundred and twenty-eight feet in length, by one hundred in width. The height to the top of the pediment from the upper step of the stylobate was fifty-nine feet. It was surrounded by a portico of columns thirty-four feet in height and six feet in diameter, eight beneath each pediment, and fifteen upon each side, exclusive of those at the ends of the pediment, — forty-six in all. Within the outer portico was a second, formed of isolated columns, and two steps higher than the outer row. Professor Felton, in his description of the Parthenon, says in regard to the delicacy of construction revealed by scientific investigation in this wonderful building: "The lines, which in ordinary architecture are straight, in the Doric temples at Athens are delicate curves. The edges of the steps and the lines of the entablatures are convex curves, lying in vertical planes, and nearly parallel; and the curves are conic sections, the middle of the stylobate rising several inches above the extremities. The external lines of the columns are curved also, forming a hyperbolic entasis. The axes of the columns incline inwards, so that opposite pairs, if produced sufficiently far, would meet. The spaces of the intercolumniations and the size of the capitals and columns vary slightly according to their position. From the usual point of view these variations and curves are not perceptible; but they produce by the combination the effect of perfect harmony and regularity."

The interior of the temple was divided into two unequal portions; the larger one, upon the eastern side, containing the statue of the goddess, and the one upon the western side being used as the treasury of the city.

Upon the eastern pediment, the sculptures related to the birth of Minerva, and consisted of independent statues

resting upon the deep cornice. The central portion of the sculptures of this pediment disappeared long since. Upon the western pediment is represented the dispute of Minerva with Neptune, respecting the land of Attica. In the seventeenth century, the French artist Carrey made a study of the sculptures of the Parthenon, and from careful drawings made by him the arrangement of the scenes upon the pediment are determined.

Upon the metopes are represented in relief the battles of Hercules and Theseus, of the Centaurs and Amazons, and perhaps figures from the Persian war. The frieze around the upper border of the cella represents the Panathenaic festival instituted in honor of Minerva. This took place once in four years, and was the highest festival of the Athenians. The peplos, woven and embroidered by the Athenian maidens, was borne to the temple of the goddess in procession. In the reliefs of the frieze the sacred garment is preceded by figures of gods and goddesses, and followed by virgins with offerings, horsemen, chariots, and sacrificial animals. The conception of these works exhibits the marvellous power of imagination which distinguished their author, and the modelling and execution show his unrivalled skill. Full of the most spirited action, they are yet remarkable for the utmost grace and majesty. Dr. Lübke says: "So inexhaustible is the imagination of the master that, amid all the hundreds of figures, no two can be pointed out alike. Like some great musician, he is able to produce wonderful stories from the simplest theme, and from an insignificant germ he brings forth a blossom fraught with perfect beauty."

Within the Parthenon was the colossal statue of Minerva in ivory and gold, representing the goddess holding a spear in one hand, and a figure of Victory in the other. The

general character of the statue is known through antique copies, the finest of which is in the Villa Albani, in Rome; another copy is in the Naples Museum, and a third in the Louvre.

In later times, the Parthenon became a temple of the Virgin, and after that a Turkish mosque. In 1687, when the Acropolis was besieged by the Venetians, a bomb piercing the roof of the Parthenon came in contact with a powder magazine, and caused the ruin of the splendid structure. The temple was in part dismantled by the Venetians, and in later days other portions of the sculptured ornaments were carried away to different places. At the beginning of the present century, Lord Elgin, during his embassy to Constantinople, obtained permission to take from Greece such works of art as he desired, and accordingly took possession of the remaining decorations of the Parthenon. These are now the property of the English government, and occupy a room in the British Museum. Of this transaction M. Viardot says: "It cannot be denied that the Greeks of the present day, seeing the ancient temple of their Acropolis despoiled of its ornaments, have a right to curse the depredators. But when it is remembered how often these works have been ill-treated, how totally the chief statues have been destroyed, how much the others have been mutilated, and the danger the latter were in of being destroyed in their turn, — when they consider that these precious relics of art are now in a place of safety, in the centre of artistic Europe, — the wish, and almost the right, to reproach the English for dismantling their temple, must pass away."

The statue of Jupiter, executed by Phidias for the temple of Olympia, at Elis, was esteemed one of the seven wonders of the world. The temple was of marble,

surrounded with a peristyle, and, according to Pausanias, was two hundred and thirty feet in length, ninety-five feet in width, and sixty-eight feet in height from the foundation to the pediment; the whole adorned with sculptures of the most elaborate description. This magnificent structure was the shrine of the grand figure, of which it was said, "Either the god descended from heaven to show his form, or thou, O Pheidias, didst go up to behold the god." It was nearly sixty feet high, seated upon a throne, crowned with olive, and holding in one hand a sceptre surmounted by an eagle, and in the other a figure of Victory; embodying, to the Greeks, the highest ideal of supreme majesty. This statue, like the Minerva, was of gold and ivory, and the throne and footstool were of ivory, gold, ebony, and precious stones. The head of Jupiter was slightly inclined forward, adding benignity to its solemn and majestic expression. According to the legend, Phidias, standing before his completed work, prayed for a token of the god's approval, when a flash of lightning from a cloudless sky passed through an opening in the temple roof into the pavement beside him.

Quintilian says the creation of this image of the god gave deeper intensity to the religion of Greece. Pilgrimages were made to it, and in its august and benign presence cares and sorrows were forgotten.

The master's work long survived the worship of the god himself; the image and its shrine were destroyed in the fifth century of the Christian era.

A knowledge of the character of this work is based upon the copies on the ancient coins of Elis. Later copies in marble probably convey some idea of the grandeur of the original, as the bust of Jupiter discovered at Otricoli, now in the Vatican.

From the slow but sure destruction of time, and the sacrilegious hands of men, only fragments of the works of Phidias remain; but these are sufficient to prove that he was perfect master of the whole field of art. He was equally at home in the creation of the grand and colossal, and in the delicate and minute, knowing always how to produce the forms and combinations most enchanting to the eye; but his supreme endowment was the power to evoke the highest spiritual expression.

ALCAMENES.

ALCAMENES was born in Athens, and labored in the fifth century B.C. He was the most important pupil of Phidias, and ranks next to him among the Greek sculptors of his age. He was especially famous as a caster in bronze, though he worked in marble, and also in gold and ivory. He was, like his master, a celebrated sculptor of the gods; most of his works were of an ideal character, and were treated in an original manner. The most noted work of Alcamenes was his Venus of the Gardens, which is now lost. It stood in the temple of the goddess in the garden outside the eastern wall of Athens. It was greatly admired for its majesty and beauty, in which the sculptor was thought to approach his master very nearly. In the opinion of Dr. Lübke the ideal beauty of this statue can best be realized in the Venus of Melos, a much mutilated, but very beautiful figure, which is the most beautiful specimen of antique sculpture in the Louvre, and perhaps the most admired statue in existence. It was named on account of the supposition that

VENUS VICTRIX

it is a Venus Victrix, and from the fact that it was found (in 1820) near the town of Melos, in the island of that name. Dr. Lübke does not assume it to be a copy of the work of Alcamenes, but believes that it affords an approximate idea of the types of this epoch. He says: "This is the only statue of Venus that has come down to us which represents the *goddess*, and not merely a beautiful woman. The power and grandeur of form, over which the infinite charm of youth and beauty is diffused, is in harmony with the pure and majestic expression of the head, which, free from human infirmity, proclaims the calm self-sufficiency of divinity." The face wears a self-sustained, though far removed from a self-conscious look; the whole figure presents the most perfect union of dignity and simplicity. The matchless form and features seem the external mould of a pure and lofty spirit. The opinion has been expressed that the Venus of Medici, attributed to Cleomenes, an artist who flourished at a later period, might be the work of Alcamenes, but it belongs to a totally different class of art, and in all probability to a later time. Unlike the Venus of Melos, the physical predominates in this work, and the charm of the highest spiritual beauty is wanting.

Fortunately, the Venus of Melos has suffered from restoration to only a very small extent. The present guardian of sculpture in the Louvre strenuously opposes any experiment in the way of restoring any remains of antique sculpture, and there is evidently an increasing conviction that all examples of ancient art should remain as time has transmitted them to us. When Paris was besieged by the Germans, this highly prized statue was boxed and buried beneath the Prefecture of Police; when this danger was past, the Commune burned the Prefecture to the

ground, but a water-pipe bursting near the buried treasure saved it from destruction. The ordeal, however, had caused a separation of the figure at the waist, where it had been broken and joined with cement. It was found that wooden wedges had been inserted, which had given a somewhat ungraceful inclination to the figure. These were removed and the two sections closely joined, which now gives to the figure the queenly pose probably designed by the sculptor.

Alcamenes was the author of a Juno, or Hera, and the beautiful marble head in the Villa Ludovisi, in Rome, it is conjectured, may be after that of Alcamenes, though sometimes regarded as a copy of the Juno of Argos by Polycletus. It is a head of striking beauty and majesty, expressive of great energy of character united with the utmost feminine grace and purity.

Asclepius, the god of medicine, was first represented by this sculptor. A fine copy of the type which he created is one which was found in the island of Melos near what is supposed to have been a temple of Asclepius, as near it was discovered a tablet dedicated to the god and to his daughter Hygeia. It is now in the British Museum. This is a fine head, and bears so much resemblance to that of the Jupiter of Phidias, that there is some doubt as to which of the two gods it represents. It has, however, more of an expression of human sympathy and of benevolence, while lacking something of the sublimity of the other.

A statue of Hephæstus, or Vulcan, at Athens, by Alcamenes, was greatly admired. This god is represented in art as an aged man, hammering at an anvil, and indicating by his attitude the lameness which, according to the myth, he was afflicted with. Alcamenes indicated his

infirmity with so much delicacy as in no wise to detract from the godlike dignity of his figure.

It is related that Phidias and Alcamenes were ordered by the Athenians to execute each a statue of Minerva to be placed upon columns. When the statues were finished, that of Alcamenes was the most admired; but after they were raised upon their columns it was found that Phidias had best anticipated the effect when placed in the elevated position for which they were intended, and the final decision was in his favor.

It is believed that Alcamenes may have been the author of some of the sculptures of the Parthenon.

AGORACRITUS.

AGORACRITUS is mentioned in history as the favorite pupil of Phidias, though what is known of his productions proves that he was not gifted with especial originality. The intimacy between the master and his pupil may have arisen from other causes than a similarity of genius. It is believed that Phidias assisted him in the execution of his works, and sometimes gave them the finishing touches; consequently most of his works were ascribed doubtfully to him or to his master. In the few works regarded as wholly his own, however, there is traced an affinity to the ideal bias of Phidias. The most famous work of Agoracritus was a marble statue of Nemesis at Rhamnus. It has been called the best work of Greek art. There were two statues, Jupiter and Minerva, in the temple of Minerva at Coronæa, ascribed to Agoracritus, which were of much merit and showed originality of

invention. The figure of Jupiter differed from the type created by Phidias, being characterized by a touch of gloom, so that it was designated as Hades by Strabo.

COLOTES.

COLOTES, or COLOTHES, was a Greek sculptor of Heraclea, or, according to some authorities, of Paros. He was a disciple of Phidias, and is said to have assisted that master in the execution of the Olympic Jupiter. He was, besides, the author of various independent works of great excellence. His master-piece was an ivory statue of Asclepius. Among his works is described a beautiful table of gold and ivory, upon which the crowns for the victors in the Olympian games were placed, at Elis. It was richly ornamented with figures of the gods, and other reliefs. A statue of Minerva upon the citadel at Elis, executed in gold and ivory, was also the work of this artist, and it was of such excellence as to have been ascribed to Phidias himself.

CRESILAS.

CRESILAS, sometimes improperly written CTESILAS, or CTESILAUS, was an eminent sculptor of Athens, a younger contemporary of Phidias. It is said that he took part in a competition with Phidias, Polycletus, and Phradmon in the execution of a figure of an Amazon for the temple of Diana at Ephesus. The statue by Cresilas was a wounded Amazon, and several existing copies in marble are supposed to be after this work. The

finest is that in the Museum of the Capitol at Rome. The attraction in the representation of this subject lies in great part in the idea of that return to tender womanhood which suffering has caused in those who, possessed of a warlike spirit, had for a time overstepped the natural bounds of their sex.

A bust of Pericles, in the Glyptothek at Munich, it is also thought, may be a copy after Cresilas. The celebrated figure of the Dying Gaul, better known as the Dying Gladiator, in the Capitol at Rome, has been attributed to this sculptor. There would seem to be no doubt that the statue represents a Gaul, and that the title of Gladiator is erroneous. It is supposed that, at the approach of a victorious foe, he has stabbed himself with his own sword to escape captivity. But the surpassing power of the work is independent of all theories and poetic inventions. To the spectator it is a human being in mortal suffering, awaiting with a superhuman calmness the release of death. There is no moral elevation of which we are conscious, but there is a power of will, an unflinching endurance, that awaken alike our amazement and our admiration. The figure, half recumbent, is supported by the right hand, which rests upon the ground; the head falls heavily forward, and the limbs seem to have moved for the last time, though the currents of pain are almost visible from head to foot. The rough hair, the hardy frame, the protruding joints, tell plainly in what harsh school he learned the lesson of unquestioning endurance. This famous statue is not now, however, attributed to Cresilas, or any artist of the Attic school, but is reckoned among the productions of the school of Pergamus. Fine casts of it are to be seen in many of the collections of antique sculpture in America.

CALLIMACHUS.

CALLIMACHUS was a celebrated sculptor and architect, probably a native of Corinth or Athens. He flourished in the fifth century B. C., or later, according to some authorities. According to the testimony of Vitruvius, he is the author of the graceful capital of the Corinthian order of Grecian architecture. He was remarkable for his technical skill, and his works were of extreme finish, but they were wanting in the charm of nature. In the Erechtheum at Athens was a remarkable golden candelabrum executed by Callimachus; above it was a brazen palm reaching to the ceiling to protect it from the smoke.

POLYCLETUS.

POLYCLETUS was one of the most eminent sculptors of the best period of Grecian art. His works are believed to have been executed between 452 and 412 B. C. He was a younger contemporary of Phidias, and though his works were less remarkable for grandeur than those of the great master, they exhibited a wonderful correctness and harmony of proportion, and his figures were characterized by great softness and elasticity. He wrote a book upon the proportions of the human figure, and executed a most perfect statue as an exemplification of his ideal of physical beauty. His favorite productions were youthful figures harmoniously developed by manly exercises; and it is said that he was the first who represented figures resting upon one foot with the other slightly raised

Dr. Lübke says: "Although Attic art exhibits figures in a similar attitude, the advance made by Polycletus consists in the fact that he made this kind of graceful position a principle in his representations, and thus gave his figures the appearance of extreme lightness and elasticity."

Polycletus excelled in statues of men rather than of the gods, though among his works were some remarkable representations of the latter. A colossal statue of Juno, in the temple of the goddess at Argos, is mentioned among his most excellent productions. A head of Juno, in the Naples Museum, is supposed to be copied from the ideal of Polycletus. It is of a noble style of beauty, but is more austere in expression than the celebrated Ludovisi Juno, which was once supposed to be representative of the type created by Polycletus. An Amazon discovered in Rome, in 1869, near the Baths of Diocletian, and now in the Berlin Museum, is regarded as a copy of a work by Polycletus. Other works exist, in which the characteristics of this sculptor are to be traced. His position in the history of Greek sculpture is of great importance, and he had many pupils and followers. He was also eminent as an architect. At Epidaurus he erected a theatre, which, according to Pausanias, was the most beautiful in the world.

Polycletus the Younger was a pupil of Naucydes, and executed some works of note in bronze and marble. Among them was a bronze statue of Hecate, which was placed beside that executed by his master and a statue of the same goddess by Scopas. A statue of Jupiter by the younger Polycletus exhibited the effort to transform the character of the god from the aspect of sublimity to that of human kindliness.

NAUCYDES.

NAUCYDES, an eminent Greek sculptor, was a native of Argos, and flourished about 396 B. C. He was one of the artists who were probably stimulated by the influence of Polycletus, though not instructed by him. Among his celebrated works is mentioned a statue of Hebe in ivory and gold, which was placed beside the Juno of Polycletus; also, a bronze statue of Hecate at Argos. He executed several bronze statues of victors in the Olympian games. His figure of Phrixos offering a sacrifice was placed on the Acropolis of Athens in the temple court of the Ergane. He produced a Discobolus and a celebrated marble figure of a disk-thrower in the Vatican Gallery is believed to be a copy of it. It represents a youthful figure resting the weight of the body upon one foot, while the other is slightly advanced as he prepares for the decisive action. The suspended poise of the graceful body, the intense expression of the well-shaped head, which is inclined a little to suit the momentary action of the body, are lifelike and full of charm.

CEPHISODOTUS.

CEPHISODOTUS, or CEPHISODORUS, (probably the father of Praxiteles,) was an important sculptor of Athens, who flourished about 370 B. C. He was chiefly a sculptor of the gods, and worked in marble and bronze. Pliny speaks in high praise of his works, and mentions a statue of Minerva and one of Jupiter among his produc-

tions, and also a group of the nine Muses. A statue of Irene, or Eirene, with the young Plutus, by Cephisodotus, is mentioned by Pausanias, and a Parian marble group in the Glyptothek at Munich is now believed to be a copy of this work; it was formerly called Leucothea, the marine deity. It represents Irene, the goddess of peace, bearing Plutus, the god of riches, in her arms. It is above life-size, and the form and attitude of the goddess are very grand. The right hand has been restored, erroneously it is thought; it is supposed to have originally held a sceptre, but is now represented pointing upward.

The works of Cephisodotus were less majestic than those of Phidias, but they were of exceeding grace, and in the history of sculpture he occupies a position which marks the transition from the sublime art of Phidias to the more graceful and passionate representations of Scopas, and the dreamy creations of Praxiteles.

The group of the wrestlers in the Tribune of the Uffizi is by some attributed to Cephisodotus; others, from its characteristics, believe it to be a production of the Rhodian school.

CEPHISODOTUS THE YOUNGER was the son of Praxiteles, but is sometimes confounded in history with Cephisodotus the elder. He worked in marble and bronze, and his productions were highly praised, but they showed a tendency towards voluptuousness. TIMARCHUS was a younger son of Praxiteles, also a sculptor, though of less importance than Cephisodotus. The two brothers executed various works in common.

SCOPAS.

SCOPAS was a celebrated sculptor and architect, born on the island of Paros. This island abounds in the finest Greek marble, and the sculptures of Scopas were chiefly of marble, though executed in various localities. Very little is known of the life of this sculptor, but his works, both in sculpture and in architecture, were held in the highest esteem by the ancients. His subjects were ideal, and he seems to have delighted in portraying the graceful and the lovely, rather than the grand and solemn. Unlike the calm seriousness of the creations of Phidias, his personages were characterized by passion and emotion. Some of his scenes, full of agitation and excitement, are yet marked by the utmost grace of movement and expression.

At an early period in his career he superintended the erection and embellishment of the temple of Minerva Alea, at Tegea, which, according to Pausanias, was one of the most beautiful temples of Peloponnesus. In its construction the three orders of columns, Ionic, Doric, and Corinthian, were introduced; the Ionic in the outer hall, the Doric and Corinthian in the interior. The two pediments were richly ornamented with sculptures by the hand of Scopas. Upon the front was represented the hunt of the Calydonian boar, which included a great number of figures in intense action. Upon the other pediment was represented the contest between Telephus and Achilles. Nothing remains of this magnificent work, and it is only known through the slight descriptions given by Pausanias.

About 350 B. C., Scopas was employed, in connection with three other sculptors, Bryaxis, Timotheus, and Leo-

chares, by Artemisia, queen of Caria, to erect a magnificent monument to the memory of her husband Mausolus, though it is probable that the work was commenced during the lifetime of the king. This monument was one of the most splendid productions of antiquity, and ranked among the wonders of the world. It was described by historians as late as the twelfth century, and it was probably destroyed by an earthquake at some period within the two succeeding centuries. In 1404 the Knights of St. John of Jerusalem took possession of the site of Halicarnassus for the purpose of erecting their castle there. While excavating among the ruins they discovered a large chamber decorated with marble pilasters and richly wrought panels; also another large room containing the sarcophagus of the founder. In 1856, excavations were made under the direction of Mr. C. J. Newton, keeper of the Grecian and Roman antiquities in the British Museum, and many beautiful sculptures were found. These consist of fragments of horsemen, marble lions, and other animals, together with remains of a frieze of beautiful design and execution. The finest portions of the frieze are perhaps only surpassed by the sculptures of the Theseum and the Parthenon. Most of them are now in the British Museum. Fragments of a colossal statue of Mausolus were found, and have been joined together, only small portions being wanting. This statue as an original example of Greek portraiture is of great interest and value. A colossal female statue of wonderful majesty and beauty, though the head and arms are wanting, supposed to be that of Artemisia, has also been discovered. These statues are now in the British Museum.

The structure was a rectangle, and, according to the dimensions given by Mr. Newton, 126 feet in length by

100 feet in width, and 65 feet in height; upon this was an Ionic colonnade 23½ feet high, surmounted by a pyramid of the same height, upon the apex of which were the colossal statues of Mausolus and Artemisia in a quadriga, or four-horse chariot. It is known that the sculptures upon the east side of the Mausoleum were the work of Scopas himself, while those of the other sides were the work of his colleagues. It seems probable that the bold and masterly design was wholly due to the genius of Scopas. The monument was originally called *Pteron*, but was afterwards called *Mausoleum*, and from this all subsequent tombs took their name.

Scopas executed a great number of statues of the gods, but there are no known copies of them existing.

PRAXITELES.

PRAXITELES, probably a native of Athens, was the most eminent sculptor of the gods excepting Phidias and Alcamenes, and labored about 360 B.C. Like Scopas, he delighted in the forms of youthful loveliness and grace, and he excelled in the expression of dreamy reverie. He had not the profound veneration for the majestic and superhuman character of the gods which inspired Phidias, but his ideal subjects were of the highest natural beauty, and the most entrancing grace. His art may be considered as marking the transition from the earnest and reverent age that preceded the Peloponnesian war to the more corrupt and sensual succeeding age.

The personages associated with Bacchus, or Dionysos, were favorite subjects with Praxiteles and the sculptors

of his time. In the excavations at Olympia, in 1877 and 1878, were found fragments of a Hermes, or Mercury, bearing the infant Bacchus to the care of Silenus and the nymphs of Nysa, which are supposed to belong to a group by Praxiteles. The head and trunk of the Hermes are quite uninjured, and are of exquisite beauty and finish.

Among the principal works of Praxiteles were his statues of Venus. The most beautiful of these was the Venus of Cnidus, which was almost as highly esteemed in its time as was the Jupiter Olympus of Phidias in the earlier and purer epoch. The goddess was represented standing in an easy and graceful attitude, entirely nude, lifting her garment from a vase at her right hand. The statue was placed in a chapel-like building, open at both sides, where it could be viewed to advantage. An idea of the general appearance of the figure is given by Cnidian coins, but there are probably no copies among antique statues which convey an adequate impression of its extreme grace and beauty. A statue in Parian marble in the Glyptothek at Munich is perhaps the most beautiful existing copy of the Cnidian Venus. Another celebrated statue of the goddess by Praxiteles was a draped figure.

The figures of Cupid by this sculptor were also famous for their beauty and charm of expression. In the Vatican is to be seen a Cupid torso copied after Praxiteles; the graceful head is inclined forward, and the face wears a peculiarly soft, dreamy expression.

Another copy from Praxiteles is the marble statue of a Satyr, in the Vatican at Rome. It is a delicate, graceful figure, resting the right arm upon the trunk of a tree, and holding in the hand a flute, while the left hand rests in an easy position at the side. Face and figure are in perfect keeping; the whole expression is full of sensu-

ous life, unmixed with passion, suggestive of sylvan pleasures and an existence free from care. Other celebrated copies from the works of Praxiteles are two statues of Apollo; the Apollo Sauroctonus (lizard-killer), in the Louvre; and the famous Apollino, in the Tribune of the Uffizi in Florence.

Praxiteles was the author of various groups of the deities, and also of single statues of goddesses of a grand style of conception. The renowned Niobe group, in the Uffizi Gallery at Florence, has been regarded as a copy from the work of Praxiteles or of Scopas; but to which artist the original is to be attributed neither the authorities of antiquity nor those of modern times have been able to decide. The statues which comprise this group were found in Rome, in 1583, near the Porta S. Paolo, and were first placed in the villa of Cardinal Ferdinand de' Medici on the Monte Pincio, whence they were transferred to Florence. The work illustrates the story of Niobe, the wife of Amphion, who was the mother of a numerous family of beautiful sons and daughters, and proudly triumphed over her sister Latona, who had but two children, Apollo and Diana. The latter avenged their mother by slaying all the children of Niobe before her eyes. When all save the youngest had fallen by the arrows of the avenging deities, Niobe implored them in anguish to spare this last one, who was kneeling and clinging in terror to her. But it was in vain, and as the fatal arrow struck the last victim, the despairing mother was transformed into stone. A number of the figures are of great beauty, but the chief charm of the group is the grand figure of Niobe, which has been styled the "Mater Dolorosa" of antique art. She accepts the cup of misery which her proud assumption has mingled, and, though

draining it to the last drop, asserts in her whole bearing the majesty of love and suffering. The number of the original group is not known; those which are accepted with certainty are the mother with the youngest daughter, the youngest son with his tutor, and four daughters and six sons besides. The arrows are supposed to descend from above, as the wounded and fleeing figures are looking upward in alarm. Full of agitation and terror as the scene is, every part of the composition is invested with the spirit of beauty and nobleness.

Among the portrait statues by this sculptor were several of Phryne. Cicero regarded the expression which animated the heads of Praxiteles as the most admirable and difficult attainment of human skill.

LYSIPPUS.

LYSIPPUS, the head of an important school of art, was born at Sicyon, and flourished about 325 B. C. He was at the zenith of his artistic career in the time of Alexander the Great, and that hero issued an edict that no one except Lysippus, who excelled in portrait statues, should represent him in sculpture. It is said that this sculptor was able to produce from the various peculiarities of Alexander's personal appearance a fitting expression of his heroic character; and that he modelled the likeness of the great commander at every stage of his life, from boyhood upwards.

Lysippus is remarkable as having introduced a more attractive treatment of the human form by more slender and elegant proportions. He declared that, while the

ancients had represented men as they were, he represented them as they appeared to be. He devoted himself chiefly to the representation of male figures, producing a great variety both in portrait and ideal sculpture. To him has been accorded the credit of having formed and perfected the Hercules type, which of necessity combines the ideal element with a vigorous, naturalistic style of art. The Farnese Hercules by GLYCON, a sculptor of Athens of uncertain age, is a copy of a statue by Lysippus. It was found in the Baths of Caracalla in Rome, and is now in the Museum of Naples. The hero is represented resting from his labors, leaning upon his club, which is covered with the lion's skin. The broad-chested figure is powerful, and of a certain grandeur in its attitude of repose; the exaggerated display of muscles is supposed to be attributable to Glycon, and not to Lysippus.

Among the works of Lysippus were various figures of Jupiter, one of which was the bronze colossus at Tarentum, sixty feet in height. He executed the famous bronze statue called the Apoxyomenos (scraper), which Marcus Agrippa placed before his public baths near the Pantheon, where it was greatly admired by the Roman people. A statue of an athlete, scraping his arm with a small instrument, was found in the Vicole delle Palme in Trastevere, in Rome, in 1849, which is supposed to be a copy of the one executed by Lysippus. The beauty and elasticity of the form, the elegance of the attitude, and the finely shaped, intelligent head, seem to be characteristic of the statues of this sculptor. The work is in the Braccio Nuovo of the Vatican.

In the Villa Ludovisi in Rome is a statue of Mars, probably a copy of a work of Lysippus, or by his school. The god sits in the attitude of reverie, his shield by his

side, his sword still in his hand, but forgotten; while a Cupid playing at his feet indicates that it is of love, and not of war, that he dreams. From a mark upon the left shoulder it is supposed that the figure of Venus once formed a part of the group. A beautifully executed head of Æsop, in the Villa Albani, is supposed to be after Lysippus. In the Naples Museum, a bronze Mercury in repose, found at Herculaneum in 1758, is also supposed to be a copy from the work of Lysippus.

LYSISTRATUS, the brother of Lysippus, was also a sculptor, but his works were inferior. He is, however, distinguished as being the first to make plaster casts from the living model.

EUTHYCRATES, DAIPPUS, and BŒDAS, sons of Lysippus, were sculptors, and followed to some extent the style of their father. The school of Lysippus comprised a very large number of pupils and followers, among whom may be mentioned EUTYCHIDES, a worker in marble and bronze; and CHARES of Lindos, in the island of Rhodes, who exhibited his powers in works of a colossal scale. His Colossus of the Sun was reckoned one of the seven wonders of the world. This work occupied the sculptor for twelve years; it was of brass, one hundred and five feet in height, and was said to have been placed at the entrance of the harbor of Rhodes, with the feet upon the rocks, so placed that ships in full sail could pass between them. After remaining in its place for fifty-six years, it was overthrown by an earthquake.

AGESANDER.

AGESANDER, one of the foremost sculptors of the school of Rhodes, flourished about 450 B. C. His name is immortalized by the execution of the famous group of the Laocoön, in which he is supposed to have been assisted by Athenodorus and Polydorus. From inscriptions it is inferred that they were father and sons.

The Laocoön group was found in the ruins of the palace of Titus, in 1506, and is supposed to have belonged to the age of the first Emperors. Its discovery was celebrated in Rome by a fête under the ardent patron of art, Julius II., and it is now one of the most valued of the sculptures of the immense collection of the Vatican. It is six feet and six inches in height, of pyramidal form, Laocoön in the centre seated upon an altar, with his two sons on either side, in the embrace of horrible serpents.

Laocoön, the priest of Neptune, had opposed the reception of the wooden horse by the Trojans, not sharing in the belief that it was an object of religious veneration; and while he was about to sacrifice to his god upon an altar by the sea, two serpents emerged from it and destroyed him, with his two sons, who were assisting him. His fate was believed to be a judgment sent upon him for his offence against the sacred horse.

The group is a masterly portrayal of suffering, and the terrible reality of the scene would be almost unendurable were it not for the softening power of beauty and expression in the figures. The central and principal figure is a powerful representation of the most hopeless physical agony; the face, the attitude, and every contracting muscle, betray the swift torture, from which death is the

only escape. Some observers claim that the sculptor has expressed in the countenance of Laocoön grief and pity for his sons, and indignant protest against unjust sufferings. A profound student of art has said in reference to these supposed discoveries: "To the miraculous organization of such expression, Agesander, the sculptor of the Laocoön, was too wise to lay claim. His figure is a class; it characterizes every beauty of virility verging on age; the prince, the priest, the father, are visible, but, absorbed in the man, serve only to dignify the victim of *one* great expression; though poised by the artist, for us to apply the compass to the face of Laocoön is to measure the wave fluctuating in the storm: this tempestuous front, this contracted nose, the immersion of these eyes, and, above all, the long-drawn mouth, are separate and united, seats of convulsion, features of nature struggling within the jaws of death."

The right arm of Laocoön has been restored, and in all probability incorrectly. From some marks in the hair at the back of the head, it is supposed that, instead of being extended, it was originally bent behind the head. One who has examined a drawing of this group with the right arm represented in this way, must be struck with the added pathos which it gives to the figure of Laocoön.

AGASIAS.

AGASIAS was a sculptor of Ephesus, who is supposed to have lived about 400 B. C. He was the author of the famous statue called the Fighting Gladiator, also known as the Borghese Gladiator, now in the

Louvre. It was found in the beginning of the seventeenth century at Capo d' Anzo, the ancient Antium, in the ruins of the imperial palace. The trunk which supports the figure is inscribed *Agasias of Ephesus, son of Dositheos.* (The relationship may have been that of master and pupil, as it was often the case that a much revered master was called "father" by his pupils.)

This statue is the embodiment of vigor and energy. It represents a hero defending himself with one hand, while raising the other for a vigorous blow. From his attitude he is thought to be contending with an adversary on horseback; or it may represent some athletic game in which the gestures of a fierce combat are imitated. In the opinion of Lessing it is a statue of the Athenian commander, Chabrias, who, in a campaign against Agesilaus, in 378, ordered his men to await the charge of the enemy with presented spears, and with the left knee supported against the shield; upon which Agesilaus feared to advance, and recalled his men. For this manœuvre Chabrias became famous throughout all Greece; and he desired that a statue should be erected to him in this position. The form and attitude are beautiful, though displaying the most vehement action, and the development of the muscles exhibits perfect anatomical knowledge. These, together with the wonderful balance of the figure, awaken the highest admiration, though one may never be able to decide whether it represents a contestant in the Olympian games, or a hero contending with a real adversary.

CLEOMENES.

CLEOMENES was a celebrated Athenian sculptor of about 370 B. C. He is not mentioned by any ancient author except Pliny, who records that Cleomenes executed the group of the Muses called *Thespiades*, which was placed in the temple of Felicitas in Rome. His name is found upon various fragments of ancient sculpture, and it is inscribed upon one of the most famous statues of antiquity now in existence, the Venus de' Medici, in the Tribune of the Uffizi in Florence. This statue was discovered about the middle of the fifteenth century, as some say, in the garden of Nero, at Rome; according to others, at Tivoli, among the ruins of the villa of Hadrian. It was first placed in the Villa de' Medici, in Rome, and afterwards transferred to the Florentine Gallery; it was taken to Paris by Napoleon, but in 1815 was restored to its place in the gallery at Florence. When found, it was broken into thirteen pieces, and the arms were missing. The fractures were so regular that the statue was easily put together, forming a beautiful figure, until it was thought necessary to restore the missing arms. This restoration has been made in such a manner as to destroy the purity of idea which may have characterized the original work. M. Viardot says: "It would have been a thousand times better if, instead of feeling bound to restore the arms, which were missing, the owners had left it mutilated, like our Venus of Melos, leaving the spectator's own imagination to supply what was wanting." In the opinion of Dr. Lübke this work "remains far inferior in feeling to the works of the earlier period. The beauty of a goddess in her unconscious

majesty is not represented here as in the Aphrodite of Melos; we see nothing but the charms of a coquettish woman, who, from her apparently modest bearing, seems to challenge the admirer, whose notice she is seeking. For it is this very look, and this turn of the head, combined with the position of the arms, which rob this statue, exquisite as it is in itself, of its highest charm, namely, that of chaste ingenuousness. The great number of copies of this work sufficiently proves how much it harmonized with the spirit of the time. Among these statues, in which the theme of female beauty is treated, as here, in a purely genre-like manner, we may number the Venus crouching in her bath, in the Vatican and other places; also the frequently repeated work of Venus loosening her sandal; the Aphrodite Callipygus in the Museum at Naples, and the Medicæan Venus in the Capitoline collection at Rome." Of the same voluptuous type of art is the statue of Flora, the Roman goddess of flowers, known as the Farnese Flora, now in the Naples Museum.

APOLLONIUS AND TAURISCUS.

APOLLONIUS and TAURISCUS, sons of Artemidorus, were sculptors of Tralles, in Caria, who probably flourished about 200 B. C. They labored together at Rhodes, and were the authors of a group representing Amphion and Zethus tying Dirce to the horns of a bull. The work, according to Pliny, was taken from Rhodes to Rome, where it became the property of Asinius Pollio. This group is identified with the one now in the Museum at Naples, called the Toro Farnese. During the

pontificate of Paul III. (1534–49), it was found near the Baths of Caracalla, in a much mutilated condition, and was restored under the superintendence of Michael Angelo. At one period the work belonged to the Farnese family, which gives it its name. It illustrates the tragic fate of Dirce, the rival and persecutor of Antiope. Antiope's two sons, Amphion and Zethus, had been brought up by a herdsman of Mount Cithæron, and, suffering from the cruel persecutions of Dirce, Antiope fled to the home of the herdsman and her children. But Dirce had also arrived at Mount Cithæron to take part in some Bacchic ceremony, and, recognizing her victim, ordered the two young herdsmen to bind her to the horns of a wild bull, that she might be dragged to death. The old herdsman recognized Antiope, and revealed her to her sons, who, in their indignation, bound Dirce herself to the horns of the bull, and permitted her to suffer the dreadful death. The group is said to have been chiselled from a single block of marble; the human figures and the figure of the bull are all larger than life. At the base are a shepherd boy, small animals of the chase, and plants. It is a work of great boldness and power, and full of dramatic life. The arrangement is picturesque, and there is much beauty in the human figures, but there is little to soften, to the mind of the spectator, the brutal reality of the scene as a whole. The Toro Farnese is the most extensive work of ancient sculpture which has been preserved to us.

APOLLONIUS.

APOLLONIUS, son of Miston, or Nestor, of Athens, was a sculptor, who probably lived in the first century before Christ. He is supposed to be the artist who, in the time of Pliny, executed a statue of gold and ivory for the temple of the Capitoline Jupiter, which was being restored after a fire. He executed the marble statue of Hercules, a famous fragment of which still exists, known as the Torso of the Belvedere, in the Vatican, at Rome. In the beginning of the sixteenth century this fragment of the colossal Hercules was found at a place where the theatre of Pompeius had stood. It represents the powerful figure of the god, seated, and apparently resting upon his club, and is supposed to have been modelled after a statue by Lysippus. It is remarkable for its combination of beauty and grace with energy, strength, and elasticity. This fragment was the especial admiration of Michael Angelo, who was wont to call it his master. Dr. Lübke says: "Grand as is the whole design, and powerful and ideal as is the entire conception, still in the exaggerated softness of the execution, and in the evident aiming after effect, we trace the tendency of an art which could only in external mannerism reproduce the sublime simplicity of an earlier period. Of course this verdict only refers to a comparison with works of the highest art, as, for example, the Theseus of the Parthenon; for, on the other hand, the torso occupies the first place among all contemporary works of the kind, and still more among all later ones."

FAMOUS SCULPTORS AND SCULPTURE

OF

THE RENAISSANCE.

Sculptors of the Renaissance.

NICCOLA PISANO.

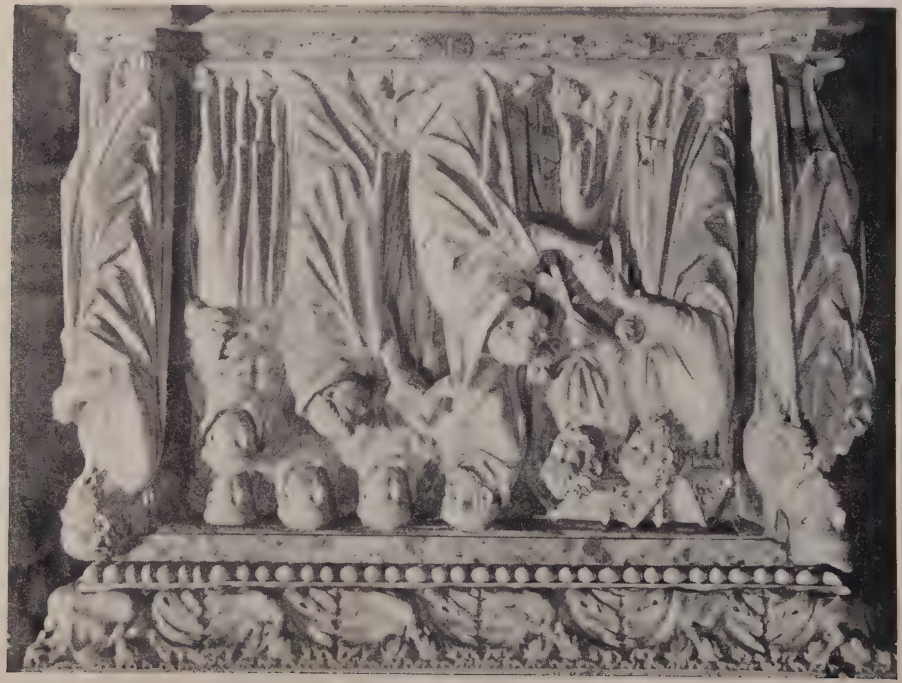
THE date of this artist's birth is not known with certainty; Vasari places it between 1205 and 1207, and this must be approximately correct. Very little is known of his life or the circumstances of his artistic development; but in him the very spirit of the antique seems to have revived. He was one of the chief restorers of Italian art, and is perhaps justly called the pioneer of the Renaissance. About the middle of the thirteenth century, when art was in a rude and almost lifeless state, when forms were conventional, and decorations of a barbaric splendor, he appeared, a fully developed artist, towering high above all other artists of the time and of the preceding centuries. At that time the trade of Pisa extended over the whole Mediterranean, and her population was recruited from distant parts; and it is supposed that Pietro, the father of Niccola, was an emigrant from Apulia, as in certain documents he is called Pietro de Apulia. All that seems certain, however, is that Niccola became a citizen of Pisa, and that he lived in the parish of S. Blasius, of Ponte di Pisa.

Among the early works of Niccola, Vasari mentions a relief which adorns the pediment of the northern side

entrance of the cathedral of Lucca, "full of admirable figures, finished with extreme care, the marble being entirely perforated, and the whole completed in a manner which gave hope to those who were previously pursuing this art with weary steps, that a master was now about to arise, from whose aid and example they might look for greater facilities to their future progress than had yet been enjoyed." The authenticity of this work has been disputed, but it is not proved to be by another hand. Three centuries later than Vasari, a celebrated writer on art, in treating of the works of the Pisani, thus refers to this relief: "The noblest monument of their chisel, or of their school, the deposition from the cross in the lunette above the portal of S. Martin of Lucca, may be admired as the perfection of an art, which, developing itself at Pisa, Sienna, and Perugia, seemed at last but to await Michael Angelo to bring it to perfection. No example of the century can be said to have combined in the same degree skill in composition and grouping with boldness of attitude, foreshortening, and vigor of handling, — a deep study of nature and anatomy with lofty character and expression."

Between this early work, 1233, and that on which his fame as a sculptor chiefly rests, is an interval of nearly thirty years. During this time he was much occupied as an architect, though the numerous important buildings attributed to him by Vasari differ too widely in style to render it probable that he built them all. It is certain, however, that he superintended the restoration of the cathedral of Pistoia about 1240.

In the works of his mature time Niccola appears to have been imbued with the spirit of antique art; he had travelled and labored in many places, and it is not improb-



able that he visited Rome, where he was able to study the works of antiquity; though Vasari states that some antique sarcophagi, brought home among other spoils by the armaments of Pisa, first attracted the master to the Greek style. About 1260 he executed the famous marble pulpit for the Baptistery at Pisa, in which this new style is prominently exhibited. The structure is a hexagon in form, supported upon seven pillars, while two more support the staircase. Three of the columns are supported by the figures of lions with smaller animals in their claws; three male figures, and three animals, a griffin, a lion, and a tiger or leopard, form the support of the central column. At the beginning of the stairs is a recumbent figure of a lion. The shafts of the columns are of a variety of stone; the two supporting the staircase are of Parian marble; five of the others are of different kinds of granite; another is of brocatello, and the last is of Sicilian jasper. There are two marble desks; one, for the reading of the Gospel, is in the shape of a book, and projects from the side of the pulpit; the other, for the reading of the Epistle, rises from the staircase, and rests upon a bracket column of brocatello. Above the columns are allegorical figures of the Virtues, and figures of Prophets and Evangelists. The subjects of the scenes in relief upon the five sides are the Annunciation and the Birth of Christ, the Adoration of the Kings, the Presentation in the Temple, the Crucifixion, and the Last Judgment. The remaining side is occupied by the staircase. In some of the scenes considerable knowledge of the principles of composition is shown, and they all exhibit a lively fancy and wonderful skill in the delineation of the human figure. The work is finished with exquisite care, and the details are brought out with almost disagreeable minuteness. For example, the pupils

of the eyes, the nostrils, the ears, the corners of the mouths, were cut with a drill, and the perforations filled with black paste. The hair and ornaments were covered with gilding, traces of which are still to be seen. The whole is sculptured in the highest relief, the figures almost completely detached. These sculptures seem literally a *renaissance* of Greek art, — Burckhardt says, "a premature renaissance, which just for this very reason could have no continuance."

Without exhibiting any servile imitation, Niccola seems more imbued in this remarkable work with the religion of the Pagans than with Christian feeling. Cavalcaselle says: "None of the compositions of the pulpit more strikingly illustrates the system of classic imitation peculiar to Niccola than that of the birth of the Saviour. In the middle of the space, the Virgin, recumbent on a couch, would be a fit representation of the queenly Dido, and the figure behind, pointing to her with a gesture and apparently conversing with an angel, is more like an empress than the humble follower of a carpenter's wife in Bethlehem; Joseph, with an air of wonder, the two classic maids washing the infant in a basin, the sheep on the foreground, and the episode of the Adoration of the Shepherds, crowded in the right of the background, are a strange and confused medley of antique forms and old typical Christian conceptions of the subject. Of Christian sentiment not a trace is to be found. In the symmetrical arrangement of the Adoration of the Magi, the florid Roman style of the figures is most characteristic; but the irregular proportion of the figures, as compared with each other, is striking. The heads are uncommonly large, especially in the more distant figures. The angels are not messengers of heaven, but Roman antiques, and

the horses are equally reminiscent of the old times of the declining empire. In the Presentation at the Temple, the simple groups and figures are mere imitations also, whilst in the Crucifixion the body of the martyred Redeemer reminds one of nothing more than of a suffering Hercules. In the Last Judgment, which is the finest of the series, Niccola's vigor and energy found play. In the upper centre the Saviour sat enthroned in a fine attitude, beneath him the elect, the damned, resurrection, and Lucifer. It would be difficult to find a better imitation of the classic nude in various attitudes than is here to be noticed, especially in females. Strange are the figures of the devils and Satan; the latter with a grotesque head and ears, the body and claws of a vulture united to legs resembling those of an ox. Equally so is the figure of a devil with the body of an infant and a head as large as the torso, revealing the features of one of those hideous masks peculiar to antiquity. This curiously conceived devil seems to swallow one of the arms of a sufferer convulsed with agony, as he lies trodden down by the claws of Satan. The same study of the classic was betrayed in all the isolated figures, such as those at the angles below the cornice of the pulpit. In the symbolical figure of Fortitude, the movement and attitude, and the short, stout form, recalled the antique, an antique of a coarse and fleshy character, but conventional and motionless."

The introduction of the sheep and goats in the scene of the Nativity adds much to the beauty of this relief, and is a fine study of animal nature. Although so crowded, the scenes and individual figures are very distinct. These valuable sculptures were deplorably damaged a few years since by Lorenzino de' Medici, who caused many of the heads to be broken off to adorn his study.

A few years later Niccola executed for the cathedral of Sienna a pulpit of still greater magnificence, and larger than the one at Pisa. It is an octagon in form, and rests upon nine columns ; the central one is surrounded at the base by eight female figures, personifying the arts and sciences ; above the capitals of the columns are statues of the Virtues. The reliefs of the Nativity and the Crucifixion are repetitions of those upon the pulpit at Pisa, while those of the Adoration of the Magi and the Last Judgment are differently treated, and two fine scenes are added, — the Flight into Egypt and the Massacre of the Innocents. These reliefs show an improvement in execution, are delicately finished, and abound in touches of beauty and feeling. There are some inequalities which may be attributed to the assistance of his pupils, several of whom, among them his son Giovanni, shared in the execution. The whole is richly ornamented.

The last work of Niccola was the Fountain at Perugia, a beautiful structure, now much restored in its various ornaments, but still a beautiful adornment of the piazza between the cathedral and the Palazzo Pubblico. It was designed by Niccola, and the work was superintended by Giovanni. It consists of three basins, rising one above another, the two lower of marble, the highest of bronze, and the whole is very richly ornamented with statuettes and reliefs. These represent Old Testament scenes, the months and their occupations, the arts and sciences, with figures of prophets, apostles, kings, and various allegorical and heraldic designs.

No record of the death of Niccola Pisano is found, but as he was still laboring as late as 1278 it is probable that his life passed somewhat beyond the limit of threescore and ten.

Among the pupils of Niccola, FRA GUGLIELMO, a lay friar of the Dominican order, is the most important, — excepting Giovanni Pisano, — and left various works executed in the style of his master. Among these are figures upon the façade of S. Michele in Pisa, and reliefs of the tomb of S. Domenico at Bologna. The tomb was probably designed by Niccola, and completed by Fra Guglielmo. The friar artist, of course, labored without pecuniary compensation; but being present when the bones of S. Domenico were transferred to the new sarcophagus, he abstracted one of the ribs to enrich the collection of relics of his own convent at Pisa. The theft was never discovered, and he escaped excommunication, but he could not die in peace until he had confessed it.

Fra Guglielmo adhered conscientiously to the style of Niccola, though his works lack some of the strong characteristics of the great master.

ARNOLFO DEL CAMBIO and TINO DI CAMIANO were disciples of Niccola.

GIOVANNI PISANO.

GIOVANNI PISANO, or GIOVANNI DA PISA, was born not far from the middle of the thirteenth century. He was the son and pupil of Niccola Pisano, and from his early youth appears to have been the assistant of his father in important works of art. Sculpture, which under the hand of Niccola had gained so much in freedom and expression, was still further advanced by Giovanni, becoming more the vehicle of expression. Nature was studied, and often directly copied, which gave life

and animation to his productions, though sometimes at the sacrifice of beauty. In the department of allegory Giovanni exhibits an energy and power of creation which are very marked. In the expression of religious feeling his works are less satisfying. Though sometimes distinguished by an air of dignity and repose, his works generally show a striving after dramatic effect, which is opposed to the calm and serious expression requisite to sacred subjects. An influence from the antique here and there is indicated, but the tendency is to crowd the composition with figures, and to portray the most lively action.

Among the works attributed to Giovanni is the Madonna del Fiore, which adorns the second south portal of the cathedral at Florence. It is a majestic figure, and the drapery is fine. The Virgin is standing in a dignified attitude, holding the Child, upon whom she is gazing with a thoughtful expression ; in one hand she holds a flower.

Giovanni was the architect of the celebrated Campo Santo of Pisa. This burial-place was founded about the close of the twelfth century by Archbishop Ubaldo de' Lanfranchi, who caused a large quantity of earth to be brought from Mount Calvary and deposited here. The structure which now encloses it was commenced in 1278 by Giovanni Pisano, to whom the principal design is probably due, though the building was not finished until the latter part of the fifteenth century. It is about four hundred and fifteen feet in length by one hundred and thirty-seven feet in width, and is forty-six feet in height to the roof of the cloister. "Following the ground plan marked out by Archbishop Lanfranchi, Giovanni raised his outer walls without windows, and with only two doors looking towards the Duomo, that the frescos, with

which they were to be covered on the inside, might be protected as far as possible from the injurious effect of the salt and damp sea-winds. Between these outer walls, which he decorated with arches and pilasters, and the inner, directly contiguous to the quadrangle, he made a broad-roofed corridor, paved with marble, lighted by Gothic windows and four open doorways, through which are now obtained constantly recurring glimpses of the graves, the solemn cypresses, and the ever-blooming roses of this 'God's acre.' Nothing could be better adapted to its purpose than the building thus constructed, which, completely shutting out the world, compels the eye to rest upon objects suggestive of death and eternity." *

In the west corridor of the Campo Santo is an allegorical statue of the city of Pisa by Giovanni, which exhibits his remarkable power in this department of representation. The female which symbolizes the city is a royal figure, though of rather severe aspect, crowned with a diadem, and holding an infant with either arm, which she is nourishing at her breast. Statues of the four cardinal Virtues form the pedestal. The supporting figures are in easy attitudes, all draped except the figure of Temperance. In this work there is a meaning and an earnestness that attract in spite of its lack of beauty.

At Prato Giovanni enlarged the cathedral, and constructed the chapel for the reception of the *sacra cintola*, the girdle of the Virgin, which it was alleged was brought from the Holy Land in 1141. Above the altar of the Capella della Cintola is a small statue of the Madonna by his hand. He assisted in building the cathedral of Sienna. The façade is said to be from his design. For his services there he received the right of citizenship.

* C. C. Perkins.

At Pistoia he executed a marble pulpit for the cathedral after the style of those executed by Niccola. It is supported by seven columns of red marble, which rest upon the backs of animals, and on the capitals are allegorical female figures; in the pendentives are figures of prophets holding scrolls. Above are reliefs which represent New Testament scenes. Some of these are classed among his best productions. "In composition he was still deficient, and in rendering form frequently unfortunate; yet in his representation of the Saviour he less imitated the antique than Niccola. . . . . Among the episodes relative to the Magi, one group representing the angel warning them in a dream not to return to Herod (Matthew ii. 12), was essentially worthy of attention, the angel being among the fine productions of Giovanni. Equally good was the relief of the Nativity. But the best portions of the pulpit were undoubtedly the statues in the angles, amongst which that of the angel with a book, and surrounded by the signs of the three remaining Evangelists, was the most splendid classical group he had yet produced, — remarkable alike for firmness of attitude and animation, — and impressed in the features with the character of an antique Alexander. Here, as it is natural to suppose, the master was assisted by pupils to whom the feebler portions of the monument may be assigned." *

The pulpit bears this inscription: —

> "Sculpsit Joannes qui res non egit inanes
> Nicoli natus sensia [scientia] meliore beatus
> Quem genuit Pisa doctum per omnia visa."

For S. Giovanni Evangelista in Pistoia, he executed a holy-water basin which is perhaps the finest of all his works. It consists of a font resting upon a group of

* Crowe and Cavalcaselle.

three beautiful figures — Faith, Hope, and Charity; at the angles are half-figures of Wisdom, Justice, Strength, and Moderation.

Among his latest works is the marble pulpit of the cathedral of Pisa. In consequence of a fire, unfortunately, it was taken to pieces, and portions of the reliefs have been fixed to the walls of the church. It was erected in its present form in 1607. "If this pulpit be in thought restored to its original form, it still offers the same qualities and deficiencies as that of Pistoia. In the Crucifixion the Saviour was still of a lean and attenuated form, anatomically studied, but ugly, whilst the group of the fainting Virgin was an improvement on previous ones. As before, the best of the reliefs was that of the Birth of the Saviour, in which the composition was fairly distributed, and the movements were both natural and animated. In the centre, the Virgin in a grand attitude still reminiscent of the antique, raised the veil which covers the infant asleep on a cushion. More to the left Joseph sat, whilst near him the Saviour was held, preparatory to being washed, by a woman feeling the temperature of the water poured out by another female. In the upper space, the episode of the angel appearing to the shepherds was new, though in a form frequently repeated subsequently, and, amongst others, under the same laws and maxims, by Ghiberti in the north gate of the Baptistery of Florence, — a fact which need cause no surprise, as it only proves that in the fifteenth century artists returned anew to the study of the classic, and took up the art where it had been left by the great Pisan." *

The influence of Giovanni Pisano upon his contemporaries and his successors is very marked; he may be said

* Crowe and Cavalcaselle.

to occupy in sculpture the position Giotto occupied in painting. His death occurred, according to Vasari, in 1320, but there is a work in S. Maria dell' Arena in Padua, attributed to him, which is inscribed 1321. He was buried in the Campo Santo of Pisa.

ANDREA PISANO.

ANDREA PISANO, or ANDREA DI PONTEDERA, was born at Pontedera, in the Pisan territory, in 1270. He is one of the first sculptors of the Renaissance who made a really appreciative use of the models of Greek art in connection with his own ideal conceptions. Though far from attaining the perfection of ancient art, or of that which later times developed, his works are of extraordinary merit when compared with what had been accomplished by his teachers. It has been said that "what Giovanni failed to compass was happily attained by Andrea." In the improvement of design he deserves a high rank in the history of early Italian art. His treatment of the nude showed a knowledge of proportion and an elegance of outline that were at times almost like a return to Greek art. His art was free from the pagan ideas which marked that of Niccola, and was stamped with a true Christian sentiment. His taste was pure and his conception of character was noble; the trivial and the vulgar found no place in his creations, and so fertile was his imagination that he did not repeat himself in his various works.

Andrea was the assistant of Giovanni in some of his works, and their names are associated in the execution of important undertakings.

Like many of his contemporaries, Andrea was an architect, and built and designed various structures in the cities of Italy. In plastic work he executed the decorations upon the façade of the cathedral of Florence according to the designs of Giotto, most of which have been removed and destroyed; a few of the statues are preserved in the Palazzo Strozzi. Among these are the figures of St. Peter and St. Paul, adorned, like antique victors, with laurel wreaths. He also executed from Giotto's designs reliefs for the Campanile, which still remain. On the west side are represented scenes from the Old Testament, in which a noble and truly religious sentiment is manifest. "Here, in all its vigor, and with a purely Italian character, statuary disclosed itself, free from the mannerisms or deficiencies of Niccola or Giovanni. It had assumed the types of Giotto, and clothed itself in a new garb, in which not a trace of the pagan remained; but in its stead a more Christian sentiment prevailed. It is not possible to find anything finer in the century than the noble figure of the Eternal, softly approaching the recumbent Adam, extending his hand, and issuing the fiat, in obedience to which the man seems to live and to raise a part which has begun to receive animation. As a composition of two figures assisted by the judicious placing of two or three trees, this is a masterpiece of artful simplicity." * He represented on the south and east sides the various industries and inventions of man; and upon the north, the seven liberal arts and sciences. Among the statues in the niches above the second course of ornaments, four figures of prophets are by Andrea.

The master-work of Andrea is the bronze door of the Baptistery at Florence, which surpassed anything that had

* Crowe and Cavalcaselle.

hitherto been achieved, and became the pride of the Republic. For this work, which occupied twenty-two years in the execution, the artist received the rights of citizenship. It was sculptured after designs by Giotto. Upon the door are represented the principal scenes in the life of St. John the Baptist. It is divided into twenty-eight panels, or compartments, twenty of them containing each one scene; the remaining eight contain single figures of the Virtues. The stories are given with great distinctness, each comprising but few figures simply placed, with no superfluous accessories. The series commences with the message of the Angel to Zacharias in the temple; this is followed by the scene in which Zacharias appears before his family in his state of temporary dumbness. The third scene is the visit of Mary to Elizabeth, in which the two appear beneath an arcade; this is one of the most beautiful reliefs, and is similar to the pictures of the Visitation by later artists. This is followed by the Birth, the Naming of John, his early life in the deserts of Judæa, the questioning of the Pharisees as to whether John was the Messiah, "Behold the Lamb of God," John Baptizing, and the Baptism of Christ, which is one of the most admirable of the series. Then follows the Imprisonment of John, the Message sent by John's disciples to Christ, the Declaration of Christ regarding the mission of John, the Birthday Festival of Herod, and the Beheading of John. The two last scenes, in which the disciples took up the body of John and laid it in the tomb, are among the finest, and, though very simple, are full of pathos. This work, so greatly eclipsed by the later and more picturesque work of Lorenzo Ghiberti, will still repay the most careful study. The beauty of many of the figures, the simple flow of the drapery, the calm repose,

or the dignified action expressed in the different scenes, combine to render it one of the noblest productions of the fourteenth century, a memorial of the genius of Giotto di Bondone and of Andrea Pisano. This door occupied the central position until Ghiberti executed his first door for the Baptistery, when it was removed to one side.

The date of Andrea's death is given as 1335, but he undoubtedly lived to a much later period. He was buried in the cathedral at Florence.

Nino Pisano, son of Andrea, was eminent as a sculptor, and assisted his father upon the door of the Baptistery, and was the author of various independent works. These are remarkable for a delicate smoothness of finish, and for the graceful disposition of the draperies. Some of his best productions are to be seen in the beautiful little church of S. Maria della Spina, in Pisa. For the high altar he executed a Madonna and Child, with the saints Peter and Paul. The St. Peter is a portrait of his father, Andrea.

TOMMASO DE' STEFANI MASUCCIO.

TOMMASO DE' STEFANI MASUCCIO, called also Masuccio il Secondo and Masuccio the Younger, born in 1291, was a pupil of Masuccio the elder, an architect and sculptor, who was born and labored at Naples. The history of these artists is involved in such obscurity that their names seem almost mythical, though the works attributed to them are of considerable importance in the development of early Italian art.

It is supposed that Masuccio the younger spent some time in Rome, and that the study of the monuments of

antiquity imparted to his style a purity and taste beyond that attained by his instructors.

The church of S. Chiara in Naples was rebuilt in 1318 by Masuccio the younger. Back of the high altar are the monuments of King Robert the Wise, and his son, Charles of Calabria, by his hand. These are among the principal sculptures of the period. In the church of S. Domenico (one of the finest churches of Naples, built from designs by Masuccio the elder) are several sculptured monuments attributed to him.

The Campanile of S. Chiara has been assigned by some to Masuccio the younger, by others to one of his pupils. He died in 1388.

ANDREA ORCAGNA.

ANDREA ORCAGNA, or ARCAGNO, was the son of a Florentine goldsmith named Cione. He always designated himself as ANDREA DI CIONE; his contemporaries called him Orcagna, a corruption of Arcagnuolo, or the Archangel, and by this name he is best known in history. He was probably born near the beginning of the fourteenth century, but the date is not known with certainty. Orcagna's genius was of the highest order, and had he possessed scientific knowledge he would have been one of the greatest artists of his country. He excelled in sculpture, in architecture, and in painting, and gave an impulse to the art of his time in all its branches. His frescos are so faded and damaged that his merits as a painter can now scarcely be understood; but his finest work in sculpture, the Tabernacle of Or San Michele, stands in imperishable beauty, as it has

stood for five centuries. The church* which contains this remarkable shrine was originally a market-place, and the lower portion was converted into a church under the direction of Orcagna himself. During the plague of 1348, the offerings made to the company which had been formed in honor of the Madonna of Or San Michele amounted to a large sum, and this was finally devoted to the erection of a fitting shrine for the miracle-working image, and Orcagna was intrusted with its execution. This work occupied the artist for eleven years, though he employed various masters in sculpture to execute different parts. The figures, however, are all the work of his own hands, assisted by his brother Bernardo, and they are certainly among the most beautiful sculptures of the century. The design of the whole is no less remarkable than its details; it is a Gothic pyramidal structure of white marble, rising nearly to the roof of the church, and is of the most graceful proportions. The history of the Virgin is represented in nine scenes in bas-relief upon the shrine, two upon each face of the basement, and the ninth above, a large scene, covering the back of the tabernacle. The history commences upon the north side, with the Birth, and the Dedication of the Virgin; upon the west is the Annunciation, and the Marriage of the Virgin; and upon the south side is the Birth of Christ, and the Adoration of the Kings. Upon the east face is represented the Purification, and the angel presenting a palm-branch to the Virgin as a symbol of her approaching decease. The large scenes at the back represent the Death and Assumption of the Virgin. The figures of the apostles in this relief are especially fine, and in one of them Orcagna has left his own portrait. Between the scenes in relief are figures of the Virtues, and at

* See Donatello, p. 78.

the angles of the piers are figures of apostles, prophets, and other sacred personages. Crowning the whole is the figure of the Archangel Michael, with his sword in one hand and the globe in the other, attended by two angels bearing shields. Every part of this shrine is finished and adorned in the most exquisite manner; the graceful statuettes, the clustering pillars and pinnacles, and the rich mosaics, combine to render it one of the most splendid monuments of art, and worthy of its title of the "Jewel of Italy." Lord Lindsay said: "We cannot wonder, considering the labor and the value of the materials employed on this tabernacle, that it should have cost eighty-six thousand of the gold florins treasured up in the Or San Michele, — or hesitate in agreeing with Vasari, that they could not have been better spent."

According to Vasari, Orcagna died at the age of sixty years.

JACOPO DELLA QUERCIA.

JACOPO DELLA QUERCIA, the most eminent of the early Tuscan masters, was born at Quercia, a small market town in the vicinity of Sienna, in 1374. He was an artist of great originality and independence, and his earliest works prove that he had found the path which would lead to the highest excellence. His father was a goldsmith, and probably educated Jacopo in this art, for his works were finished with remarkable care and delicacy. He evidently studied antique art, and imitated it to some extent, and, further aided by his study of nature, he departed wholly from the traditional constraint which had in greater or less measure adhered to all his immediate predecessors.

About 1412 Jacopo was commissioned by the Signoria of Sienna to adorn with sculptures a fountain in the Piazza del Campo (now Vittorio Emanuele). Near the middle of the fourteenth century water had been brought by conduits into the city, and the fountain which it supplied was called "Fonte Gaja," in expression of the joy with which the blessing was received. The new fountain was first adorned with an antique statue of Venus. The years that followed were full of tumult and calamity in the city, and the people believed it to be in consequence of the setting up of a heathen divinity among them. The statue was therefore removed, and, later, Jacopo della Quercia was employed to decorate the Fonte Gaja with Christian sculptures. He erected a three-sided marble parapet, upon which were sculptured the Madonna and Child, statues of the seven theological Virtues, and two scenes in relief, representing the Creation of Man, and the Expulsion from Eden, with emblems relating to the city of Sienna. For this beautiful work the artist received the name of Jacopo della Fonte. These sculptures which had become much damaged with time, have now been removed to the Opera del Duomo, and a copy of the whole work by the sculptor Sarrochi has been erected in its place.

One of Jacopo's most delicately treated works is the tomb of Ilaria Guinigi, Marchesa de Carretto, wife of Paolo Guinigi, Lord of Lucca, in the cathedral of Lucca. The sculptured figure of the deceased is in the attitude of repose, the arms lying straight, with the hands simply crossed, the feet and limbs covered with drapery. At the feet is a hound, the emblem of conjugal fidelity. Mr. Ruskin says: "If any of us, after staying for a time beside this tomb, could see, through his tears, one of the

vain and unkind encumbrances of the grave, which, in these hollow and heartless days, feigned sorrow builds to foolish pride, he would, I believe, receive such a lesson of love as no coldness could refuse, no fatuity forget, and no insolence disobey."

In the chapel of St. John the Baptist of the cathedral at Sienna, he executed a marble font with beautiful reliefs, representing scenes from the Old Testament. Upon the font of S. Giovanni of the same city, Jacopo executed two bronze reliefs, representing the Birth and the Preaching of St. John the Baptist; the remaining reliefs upon the font are the work of other artists.

In 1425 this artist was summoned to Bologna, and commissioned with the work of adorning the principal door of the church of S. Petronio. Here he represented, in ten reliefs, scenes from the Book of Genesis. On the architrave he represented scenes from the life of Christ. Besides the reliefs the door is adorned with half-length figures of prophets and sibyls. This is one of the most beautiful works of the time, and may be considered the masterpiece among Jacopo's reliefs. The single figures are full of individuality, and the scenes in relief are distinct and lifelike. The sculptured pictures illustrating the early history of humanity are invested with a charm and freshness that are very rare. The figures are few, and the arrangement is of classic simplicity. The Creation of Eve is one of the most admirable. "Without this antecedent sketch, Michael Angelo might not have matured the most complete of all his designs in the Sistine chapel. The similarity between Della Quercia's bas-relief and Buonarotti's fresco of Eve is incontestable. The young Florentine, while an exile in Bologna and engaged upon the shrine of S. Domenico, must have spent hours of

study before the sculptures of S. Petronio; so that this seed of Della Quercia's sowing bore after many years the fruit of world-renowned achievement in Rome." *

Jacopo died in Sienna in 1438. One of his most eminent followers was NICCOLO DELL' ARCA, who labored in Bologna in the fifteenth century.

FILIPPO BRUNELLESCO.

FILIPPO BRUNELLESCO, born in Florence in 1377, is celebrated as one of the greatest architects that ever lived, and, though the greater part of his life was devoted to the practice of architecture, he is of sufficient importance in the history of sculpture to merit a place among the best artists of his time. His old biographer, Vasari, tells us that "his birth was solemnized with all possible gladness. As the infant advanced in childhood, his father taught him the first rudiments of learning with the utmost care, and herein Filippo displayed so much intelligence, and so clear an understanding, as to frequently cause surprise that he did not take pains to attain perfection in letters, but rather seemed to direct his thoughts to matters of more obvious utility, a circumstance which caused Ser Brunellesco, — who wished his son to follow his own calling of a notary, or that of his great-great-grandfather, very great displeasure. Perceiving, nevertheless, that the mind of the boy was constantly intent on various ingenious questions of art and mechanics, he made him learn writing and arithmetic, and then placed him in the guild of the goldsmiths, that he might acquire the art of design."

* J. A. Symonds.

Brunellesco, having learned all the branches of the goldsmith's art, seems for a time to have inclined to the practice of sculpture; but circumstances having turned his attention to architecture, he at length wholly abandoned design and sculpture for the pursuit in which he nobly earned the reputation of being the greatest engineering architect of his time.

He was one of the competitors for the work of the famous bronze door of the Baptistery at Florence, and his trial relief, representing the Sacrifice of Abraham, was admirably conceived and executed. It is declared to be more in accordance with the strict rules of sculpture than the relief of Ghiberti, to whom the award was given, though less calculated to please. This work is still preserved in the Museum of the Bargello.

In competition with Donatello, whom he seems to have regarded as deficient in religious feeling, he carved a wooden crucifix, which is remarkable for its expression, though it is not above criticism in all points; it is in the Chapel de' Gonde of S. Maria Novella.

In the time of Brunellesco, architecture as a science suffered almost total neglect, and to him is due the credit of its revival, and a restoration of the principles of the antique. He went to Rome, where he diligently studied the remains of ancient architecture, making careful measurements and drawings, and by the most unwearied labor collecting the information which he afterwards used to such good purpose. When out of money, he supplied his wants by setting precious stones for the goldsmiths of Rome.

In the year of his return to Florence an assemblage of engineers and architects was gathered, at the request of the superintendents of the works of the cathedral, S.

Maria del Fiore, and Brunellesco, who was among them, unfolded a plan which he had been maturing for raising the cupola of the unfinished building. It was, however, after some years of delay that the work was intrusted to him, which he commenced about 1420. Before his death Brunellesco had the satisfaction of seeing his dome completed, except the exterior of the drum beneath the cupola. Measured diametrically, it is the largest dome in the world, and it became the admiration and wonder of all later architects and artists, among them Michael Angelo, who declared that it could not be surpassed. In excellence of construction it perhaps could not be, but in beauty it was surpassed by the dome of St. Peter's, designed by Michael Angelo himself.

About 1435 Brunellesco was employed to execute designs for the Pitti Palace, and under his direction it was raised to the second story; in its completion his successors, it is said, did not deviate from his designs. This edifice is doubtless unsurpassed in monumental grandeur by any palace in Europe. The façade is four hundred and sixty feet in length, and each of its three stories is forty feet in height. Immense round arcades support the windows, and a simple balustrade runs along the top of the façade. M. Taine says: "What is really unique, and carries to an extreme the grandiose severity of the edifice, is the vastness of the material of which it is built. It is not stone, but fragments of rock, and almost sections of mountains. Scarcely hewn out, rugged and dark, they preserve their original asperity, as would a mountain if torn from its foundations, broken into fragments, and erected on a new site by cyclopean hands."

Brunellesco rebuilt the church of S. Lorenzo, in Florence, and built the present church of the Santo Spirito,

the interior of which is considered the finest of his works, though it was not completed until his death, and his designs were not exactly carried out. It is in the form of a Latin cross, and, with its four pillars and thirty-one Corinthian columns, its interior is very attractive. Mr. Fergusson says that all in all S. Spirito is "internally as successful an adaptation of the basilican type as its age presents."

Vasari tells us that the character of Brunellesco was "adorned by the most excellent qualities, among which was that of kindliness, insomuch that there never was a man of more benign and amicable disposition; in judgment he was calm and dispassionate, and laid aside all thought of his own interest, and even that of his friends, whenever he perceived the merits and talents of others to demand that he should do so. He knew himself, instructed many from the stores of his genius, and was ever ready to succor his neighbor in all his necessities; he declared himself the confirmed enemy of all vice, and the friend of those who labored in the cause of virtue." Brunellesco died in 1446, and was buried with great honors in the cathedral where his tomb is to be seen, with a portrait-bust by one of his disciples, Il Buggiano. But his noblest monument is the dome above, which his genius raised to its vast height.

The following epitaph was written by Giovanni Battista Strozzi: —

"Tal sopra sasso sasso
Di giro in giro eternamente io strussi;
Che cosi, passo passo
Alto girando, al ciel mi ricondussi."

As stone on stone I piled, —
Toiling forever, building round and round,
So step by step I climbed,
Higher and higher still, till heaven I found.

LORENZO GHIBERTI.

LORENZO GHIBERTI, one of the most eminent sculptors of the Renaissance, was born in Florence in 1378, or, according to some authorities, in 1381. We are told by Vasari that he was the son of "Cione di Ser Buonaccorso and his wife, Madonna Fiore," and that after his father's death his mother was married to Bartolo di Michele. We can know little of the childhood or the youth of Lorenzo; but we may know that he was endowed by nature with a sense of beauty and grace in no common measure; and though Florence was not then as now the centre of inexhaustible art treasures, yet there existed much to fascinate the eye and cultivate the imagination of a young artist, — the beautiful churches and palaces of Arnolfo, the works of Orcagna in architecture and sculpture; and, above all, that "headstone of beauty," the Campanile, had been raised by the shepherd of Vespignano.

Bartolo, or Bartoluccio, as he is now called, was a goldsmith, and, it is supposed, instructed his young step-son in that art. It is said that Lorenzo also received instruction from Gherardo Starnini, known as the instructor of various celebrated artists. In 1400 Lorenzo left his native city for a time, on account of the visitation of the plague; but he kept up his study of design, and continued the practice of modelling in wax and plaster, which he had begun.

In 1401 he was recalled to Florence for the purpose of competing for the work of the second bronze door of the Baptistery. The subject chosen for a trial relief was the sacrifice of Abraham, and a number of the most skilful

artists of Italy were selected to present to the Consuls an example of their artistic abilities in its execution. The examination took place at the end of the year which had been allotted, and the work of Lorenzo — or Ghiberti, by which name he is best known — was chosen by the judges as being of the highest excellence. The work of Brunellesco, who was one of the competitors, was of marked excellence, but it had been executed in several pieces and joined together, while that of Ghiberti had been executed in one piece. Both reliefs are preserved in the Museum of the Bargello, in Florence.

In 1339 Andrea Pisano had completed the first bronze door of the Baptistery; in 1403 Lorenzo Ghiberti commenced the work of the second. It consists of twenty-eight compartments, or panels, twenty of them illustrating New Testament scenes, and the remaining eight containing figures of the Evangelists and doctors of the Church, each enclosed in an elaborate framework. The New Testament scenes occupy the upper panels of the door, commencing with the Annunciation, and ending with the Descent of the Holy Spirit. The figures are lifelike, the groups are full of spirit and meaning, and the execution is of the utmost delicacy. This work gave so much satisfaction that the sculptor was commissioned to execute a third door; it was also decided that, when completed, it should occupy the central position, and the one executed by Pisano be removed to one side.

In the selection of the subjects for his second door, Ghiberti was assisted by the historian Leonardo Bruni, of Arezzo. The work is divided into ten compartments, and illustrates Old Testament history, each compartment containing several complete scenes. The first contains the creation of Adam and Eve, the first transgression, and the

expulsion from Eden; the second, Adam and Eve with Cain and Abel as children, Cain and Abel at their labor, Cain and Abel offering sacrifice, the death of Abel, and the Lord interrogating Cain; the third, Noah and his family leaving the ark, with the animals and birds, the sacrifice of Noah, his vineyard, and his inebriation; the fourth, Abraham and the three angels, the sacrifice of Abraham, and the servants of Abraham at the foot of the mountain. The fifth panel contains the birth of Jacob and Esau, — Esau as a hunter, and Jacob receiving his father's blessing. These scenes are a graphic and touching picture of the familiar story. In the sixth panel, which is one of the most beautiful, is the history of Joseph, — Joseph sold by his brethren, his meeting with them in Egypt, the finding of the cup in Benjamin's sack, and Joseph making himself known to his brethren. The seventh represents Moses receiving the tables of the Law, Joshua awaiting the return of Moses, and the children of Israel at the foot of Mount Sinai; the eighth, bearing the ark of the covenant over the Jordan, carrying the memorial stones, and the destruction of the walls of Jericho; the ninth, David slaying Goliath, the armies of the Israelites and Philistines, and David returning with the head of Goliath; the tenth and last, the visit of the Queen of Sheba to Solomon. These scenes are all portrayed with vividness, and with great minuteness of detail; many of the compositions are embellished by the introduction of appropriate architecture. The figures and attitudes are graceful and life-like, and the noble and simple drapery gives them almost the beauty of antique statues. The groups are arranged in perspective, as upon canvas, and though this has been pronounced "pernicious to plastic art," the charm of the whole is freely admitted. In each history the most im-

portant and absorbing scene has been made most prominent, and the thought which conceived them is only equalled by the skill and taste with which they are modelled. The festive splendor of the last scene is like the closing of a beautiful drama.

In the framework that surrounds the panels are niches containing statuettes of prophets and sibyls, and at each angle is a head in full relief. At the inner angles of the third and sixth panels are the heads of Ghiberti, and his step-father, Bartoluccio. Outside of all is a rich border of fruits, flowers, and foliage, upon which a variety of beautiful birds are represented. The execution of these two doors occupied Ghiberti for more than forty years; the result of that patient toil has been the pride of his country and the admiration of the world for more than four hundred years.

Other important works in sculpture by Ghiberti are the statues of St. John the Baptist, St. Matthew, and St. Stephen, for the exterior of Or San Michele, and the shrine of St. Zenobius beneath the central altar of the apse in the cathedral of Florence. The reliefs upon this shrine, which contains the relics of the saint, represent various legends from his life. The principal one adorns the front, and is very beautiful; it represents the restoration of a dead child to life by the prayers of Zenobius. The dead body lies in the centre, the mother and the saint kneel at either side, and the spirit of the little child is hovering over the group, while sympathizing spectators crowd around. The scene is made more picturesque by the glimpse of a far-off city. At the back of the shrine is an inscription enclosed by a garland held by angels.

Vasari mentions a son of Lorenzo Ghiberti, named Bonaccorso, who completed some of the works left unfin-

ished at his father's death; and Vittorio, son of Bonaccorso, who was also a sculptor. According to Baldinucci, the son and heir of Lorenzo was Vittorio, and Bonaccorso was his grandson. Michael Angelo said: "Woe to Lorenzo Ghiberti, if he had not made the gates of San Giovanni; for his children and grandchildren have sold or squandered all that he left, but the gates are still in their place."

Lorenzo Ghiberti died in 1455 and was buried in Santa Croce, in Florence, it is recorded, but his tomb is not now to be found.

DONATELLO.

CONTEMPORARY with Ghiberti, and his equal in artistic talent, was DONATO DI NICCOLÒ DI BETTO BARDI, called by himself and by his companions DONATELLO. The bold and rugged style of Donatello is in conspicuous contrast with the polished art of Ghiberti, as was his spirited nature with that of his gentle rival. His character and his style of art were consistent, and it has been said that "his life and works, if studied apart by a philosopher and a critic, would yield the same conclusions to both." There is a powerful masculine energy displayed in everything which he undertook; the marks of his strong, uncurbed nature are everywhere to be traced in his creations; but not less conspicuous are the more genial qualities of his disposition. He may be called the prototype of Michael Angelo, whose more finished and elevated style was evidently moulded by a faithful study of his works. Michael Angelo's sculptures resemble those

of Donatello, as the works of Raphael suggest the more gentle and tranquil style of Ghiberti.

Donatello was left an orphan in early childhood, but found a home, in the real sense of the word, in the family of the Florentine, Ruberto Martelli. Here his frank and cheerful nature expanded in a congenial atmosphere; and the estimable qualities which secured the affection of his benefactors were the same which endeared him to his companions and fellow-artists in later life, and which through his works render his name the beloved possession of all times. Donatello — "little Donato" — is still talked of in his native Florence with affectionate familiarity as if he had lived but yesterday, and all the traditions of his life are kept fresh in the imagination.

He began the labors of his profession at a very early age, and through his long life pursued them with an unwearied industry. He was much praised and honored, but was never turned aside from his simplicity of manners and living, or from his singleness of purpose. At Padua he executed numerous commissions which brought him great fame, but in the midst of all the honors lavished upon him he declared, "If I remained here, where every one flatters me, I should soon forget what I know; but in my own country criticism will keep me vigilant, and compel me to advance."

There is some uncertainty with regard to the early teachers of Donatello; but it is certain that he was well instructed in the science of perspective, and that he was a diligent and appreciative student of antique models. Vasari says: "This master produced many works in his youth, but because they were many, they were not considered to be of any great account." He executed both sacred and secular subjects in bronze, wood, and marble;

small relief compositions, and large statues, both ideal and portrait, evincing extraordinary love for every branch of his art, and laboring with nearly equal success in each. One of his earliest works, and the one which first made his name famous, is an Annunciation, now in the right side aisle of Santa Croce, in Florence. The angel is bending upon one knee, and looking with a gentle seriousness upon Mary, who is half turning away in a timid manner, yet seeming to listen with an air of humility and reverence, as though saying, "Behold the handmaid of the Lord." In delicate feeling none of the later works of Donatello surpass this. For the same church he carved a wooden crucifix, which, though the product of great labor, was scarcely worthy of the subject, and it was severely criticised by his friend, Brunellesco. Vasari is the authority for the story, and it is best told in his own words.

"When the work was completed, believing himself to have produced an admirable thing, he showed it to Filippo di Ser Brunellesco, his most intimate friend, desiring to have his opinion of it. Filippo, who had expected from the words of Donato, to see a much finer production, smiled somewhat as he regarded it, and Donato, seeing this, entreated him by the friendship existing between them, to say what he thought of it; whereupon Filippo, who was exceedingly frank, replied that Donato appeared to him to have placed a clown on the cross, and not a figure resembling that of Jesus Christ, whose person was delicately beautiful, and in all its parts the most perfect form of man that had ever been born. Donato, hearing himself censured where he expected praise, and more hurt than he was perhaps willing to admit, replied, 'If it were as easy to execute a work as to judge it, my figure would appear to thee to be Christ, and not a boor; but

take wood and try to make one thyself.' Filippo, without saying anything more, returned home, and set to work on a crucifix, wherein he labored to surpass Donato, that he might not be condemned by his own judgment; but he suffered no one to know what he was doing. At the end of some months the work was completed to the height of perfection, and this done, Filippo one morning invited Donato to dine with him, and the latter accepted the invitation. Thereupon, as they were proceeding together towards the house of Filippo, they passed by the Mercato Vecchio, where the latter purchased various articles, and, giving them to Donato, said, 'Do thou go forward with these things to the house and wait for me there, I'll be after thee in a moment.' Donato, therefore, having entered the house, had no sooner done so, than he saw the crucifix, which Filippo had placed in a suitable light. Stopping short to examine the work, he found it so perfectly executed, that, feeling himself conquered, full of astonishment, and as it were startled out of himself, he dropped the hands which were holding up his apron wherein he had placed the purchases, when the whole fell to the ground, eggs, cheese, and other things, all broken to pieces and mingled together. But Donato, not recovering from his astonishment, remained still gazing in amazement and like one out of his wits when Filippo arrived, and inquired, laughing, 'What hast thou been about, Donato? and what dost thou mean us to have for dinner, since thou hast overturned everything?' 'I, for my part,' replied Donato, 'have had my share of dinner for to-day; if thou must needs have thine, take it. But enough said: to thee it has been given to represent the Christ; to me, boors only.'"

Another early work by this artist was a figure of the

prophet Daniel in marble, executed for the façade of the cathedral of Florence, but it is not now known where the figure is, if it still exists. He executed several statues of David, in which the vigor and boldness of his early style are well shown. One in bronze is in the Museum of the Bargello in Florence, a lifelike youthful figure standing with his left foot on the head of Goliath, one hand grasping a huge sword, the other resting against his hip. The helmet of Goliath is adorned with a beautiful relief representing a triumphal car drawn by children; the head of David is shaded by a shepherd's hat wound with a wreath of ivy. In the Gallery of the Uffizi is a David in marble, which Lübke calls "a theatrical caricature." The finest of the statues of this subject is the one in bronze above mentioned, of which Vasari says: "The animation, truth to nature, and softness manifest in this figure make it almost impossible to artists to believe that it has not been moulded on the living form." Cavalcaselle says: "If, among the many statues of David which Donatello produced, we choose one which now adorns the collection of the Uffizi [since placed in the Bargello], we shall agree with Vasari that the life and fleshiness of it are admirable and the more praiseworthy if the difficulties of bronze be considered. We shall contemplate with pleasure elastic motion rivalling that of a living man; and we shall be justified in adding, that no creation of the revival, from the fourteenth century to the time of Michael Angelo, is more entitled to claim respect and admiration, because of the true development of the maxims and laws which are combined alike in it and in Greek models. . . . . An admirable unity marks the contours of the form, whose select parts reveal a true feeling for the beauties of Greek statuary. Donatello, in fact, displays

the results of a deep study of the antique, combining in a single work the truth of nature with nobleness of shape and mien, chasteness of form with breadth and ease of modelling. More happy in his mood than at other periods of his career, he seems to have curbed the natural impetuosity of his temper, and to have allowed a cooler judgment to restrain the natural fire that burned within him. We may regret that he should not have constantly obeyed this restraint, and that he should have fallen so frequently into a less noble realism; but it is due to him to greet with a just applause those works in which he gave proofs that he possessed the highest gifts that can grace a sculptor. His David has a perfect harmony of power, of character, and of parts, and had posterity been deprived of all his works except that, he would, on the strength of it, be called the best sculptor of his country."

In the Via Calzajuoli, or Street of the Hosiers, in Florence, is the famous church of Or San Michele. The building was constructed in 1284 by Arnolfo del Cambio, for the purpose of storing the reserves of grain laid up by the people and commune of Florence, and the name *Horreum Sancti Michaelis* commemorates its original design. Upon one of the pilasters of the building an old Siennese painter, Ugolino, painted a Madonna, which in time became celebrated as a miracle-working picture. During the reign of the plague in Florence in 1348, the suffering people flocked to this image, and the building itself was held in such veneration that laws were passed prohibiting any noise in the vicinity. A few years later it was converted into a church, and the costly shrine of Orcagna was erected over its miracle-working Virgin, though, as is now supposed, not the original picture by Ugolino, but the work of a later artist.

In the external walls of Or San Michele, niches were made for the reception of statues, and in these the principal trading guilds of Florence erected figures of their patron saints in marble. In a niche upon the north front is Donatello's St. Peter, executed for the guild of butchers, *L' Arte dei Beccai.* For the flax merchants, *L' Arte dei Linajaoli,* he executed a figure of St. Mark, which occupies a niche upon the south side; a lifelike, animated figure, which Michael Angelo is said to have saluted with the question, "Marco, why do you not speak to me?" With great judgment and knowledge of the laws of optics Donatello finished this statue with reference to the position it was intended to occupy, and when, viewing it upon the ground, the syndics of the Linajaoli were dissatisfied, the sculptor begged them to allow it to be raised to its niche, when he would change it to a different figure. It was accordingly placed and covered for a fortnight, after which it was displayed, a different figure indeed, though untouched.

But the finest of all is his figure of St. George, executed for the guild of armorers, and occupying a niche upon the south side of the church. It is an upright, youthful figure, clad in armor, and holding a lance-shaped shield in front of him on which the cross is displayed. The position is utterly quiet, every muscle is in repose, but no work of modern sculpture exhibits such intensity of life and power as this knightly figure. A loose drapery is thrown about the shoulders and knotted in front; the head is bare, the face slightly lifted and looking into the distance as if expectant, yet dreading nothing. Pascarel wrote: —

"Under the walls of Or San Michele I stood and looked at its St. George, where he leans upon his shield so calm,

so young, with his bare head and his quiet eyes. 'That is our Donatello's,' said a Florentine beside me, — a man of the people, who drove a horse for hire in the public ways, and who paused, cracking his whip, to tell his tale to me. 'Donatello did that, and it killed him. Do you not know? When he had done that St. George he showed it to his master, and the master said, "It wants one thing only." Now this saying our Donatello took gravely to heart, chiefly of all because his master would never explain where the fault lay; and so much did it hurt him that he fell ill of it, and came nigh to death. Then he called his master to him. "Dear and great one, do tell me before I die," he said, "what is the one thing my statue lacks." The master smiled, and said, "Only — speech." "Then I die happy," said our Donatello, and he died — indeed, that hour.'

"Now I cannot say that the pretty story is true; it is not in the least true; Donatello died when he was eighty-three, in the Street of the Melon, and it was he himself who cried, 'Speak, then, speak!' to his statue, as it was carried through the city. But whether true or false the tale, this fact is surely true, that it is well — nobly and purely well — with a people, when the men amongst it who ply for hire on its public ways think caressingly of a sculptor dead five hundred years ago, and tell such a tale standing idly in the noonday sun, feeling the beauty and the pathos of it all.

"'Our Donatello' still for the people of Florence, — 'Our own little Donatello' still, as though he were living and working in their midst to-day, here in the shadow of the Stocking-makers' Street, where his Saint George keeps watch and ward."

For the façade of the Campanile at Florence Donatello

executed three marble statues, called saints, but really lifelike portrait-figures of well-known personages. One of these, the famous Zuccone (Baldpate), is one of the master's most striking works, and was so great a favorite with him that he was in the habit of affirming, "By the faith that I place in my Zuccone." He also executed several marble statues for the façade of the cathedral, but these were afterwards removed; some have disappeared, and others are now in the interior of the building.

In the interior of the church of S. Croce, above the western entrance, is his statue of St. Louis of Toulouse, not an attractive work, for the sculptor intentionally represented the saint as stupid and awkward, because it was "foolish of him to give up the reins of government and become a monk." Still more disagreeable, perhaps, is an emaciated figure of the Magdalen, carved in wood, in the Baptistery of Florence; and a gaunt St. John in the chapel of that saint in the cathedral of Sienna. An excellent example of Donatello's treatment of portrait sculpture is his monument of the deposed Pope, John XXIII., in the Baptistery of Florence.

His bronze Judith and Holofernes in the Loggia de' Lauzi was executed for Cosimo de' Medici, and remained in the palace of the Medici until their expulsion, when it was placed in front of the palace of the Signoria. It was placed in its present position in 1560.

The most important of all his works in bronze is the equestrian statue of Erasmo di Narni, called Gattamelata, leader of the Venetian troops, erected in front of the church of S. Antonio in Padua, by the Signoria of Venice. This immense work was finished by Donatello with great success, and to the great admiration of the Paduans, who sought by every means to retain so talented a sculp-

tor; and it is still regarded with fresh admiration as a masterpiece of the Renaissance art. Schörn criticises the figure of the rider as being too small in relation to that of the horse; and Masselli observes that the horse moves by lifting two feet upon the same side at a time; but goes on to remark that the same thing is true of numerous horses, antique as well as modern, not excepting the work of Phidias upon the Parthenon. Lübke says: "For the first time since the period of the Romans we here find an equestrian statue executed in a monumental spirit, and in colossal proportions. Even in this respect the work possesses an historical importance as the first of all subsequent monuments of the kind. But the vehement life, the energetic bearing of the rider, and the heavy step of the battle-horse, which is too massive compared with the horseman, and claims too much of the attention, — these are excellences which impart a value of their own to this production." Referring to this work as an example of Donatello's study of animal nature, Cavalcaselle says: "The statue of Gattamelata at Padua, not merely displays the master's power in limning the human form, but reveals his ability in rendering that of the horse. Donatello, in fact, shares with Verrocchio the honor of having, in equestrian statues, made a nearer approach to the antique than any Italian sculptor of subsequent or previous times." In words the best idea of this work is conveyed by M. Taine's forcible description: "In his cuirass, with his head bare and his baton of command in his hand, he sits firmly on a stout-limbed charger, a vigorous animal, for use and for war, and not for show; his bust is full and square; his great two-handed sword hangs below his horse's belly; his long spurs with big rowels can bury themselves deep in the flesh when a per-

ilous leap is to be made over a fosse, or to surmount a palisade; he is a rude warrior; and as he sits there in his harness you see that, like Sforza, his adversary, he has passed his life in the saddle. Here, as at Florence, Donatello dares to risk the entire truth, the crude details that seem ungracious to the vulgar, the faithful imitation of the actual person, with his own features and professional traits; the result of which is, here as in Florence, a fragment of living humanity, snatched breathing out of his century, and prolonging, through its originality and energy, the life of that century down to our own."

As an artist Donatello was greatly esteemed by Cosimo de' Medici, who kept him much employed, and to whom the sculptor was bound by the strongest affection, comprehending the wishes of his patron upon the slightest intimation, and fulfilling them with a loyal obedience. To his benefactors, the family of the Martelli, he showed a constant love and devotion, and various sculptures by his hand were presented to them and preserved in the family as if he were really a son and brother. Among these was a figure of St. John, concerning which a deed of trust was executed to the effect that it should never be sold, pledged, or given away, but remain in the family as a testimony of their love to Donatello, and his grateful regard to them. A beautiful statue of St. John Baptist is still preserved in the Palazzo Martelli in the Via Martelli in Florence.

Although so friendly and overflowing with kindly impulses, Donatello was yet proud and uncompromising in all that pertained to his art. On one occasion he had received, through the influence of Duke Cosimo, a commission from a Genoese merchant for the execution of a life-sized bust. The work was finished in the sculptor's most beautiful manner; but when the merchant came to pay

for it, he was dissatisfied with the price demanded. The matter was referred to Cosimo, who, to exhibit its excellence, caused the bust to be placed in a most favorable place in the palace front, assuring the merchant that the price which he considered sufficient was indeed too little; to this the reply was, that Donatello could have made the bust in a month or something over, "thus gaining more than half a florin a day." On hearing this, Donatello turned in anger, and, with a scornful remark to the merchant, gave the bust a blow, which threw it to the street below, and dashed it to pieces.

Donatello was asked to make the statue of St. Philip, patron saint of the Hosiers, erected in one of the niches of Or San Michele by *L'Arte delle Calze*, but the price asked for the work was considered exorbitant by the guild, who afterwards commissioned his pupil Nanni di Banco to execute it. Confiding in the judgment and honesty of the master, they consulted him in regard to a proper compensation for the work, when to their surprise he named a sum exceeding the one he had asked for himself, giving as a reason that Nanni was less experienced, and would thus be obliged to give more time to it.

One of the branches of art in which Donatello was most fertile was that of relief sculpture. In the difficult task of modelling in low relief, he perhaps surpasses all other artists of Italy; his bronze reliefs, so delicately wrought, so graceful and natural, reveal the exuberance of his fancy, his nice observance of nature, and his patient study of the classic style. Though it may be justly charged that his draperies were sometimes over-labored, he never created a figure simply to hang draperies upon, — the spectator is always conscious that a vital human body animates and regulates the flow of every line

Among his finest relief sculptures are the adornments of the old Sacristy of S. Lorenzo. It was built by Cosimo de' Medici, and contains his tomb, also the work of Donatello. The reliefs in stucco upon the walls and pendentives, representing sacred and legendary scenes, are simple and beautiful, and the figures of saints and evangelists in medallions and above the doors are lifelike and noble. He also executed the two bronze gates of the old Sacristy. The bronze reliefs of the pulpits of S. Lorenzo are among the last works executed by the master, and were completed by his pupil Bertoldo after his death. These represent scenes from the Passion, and are among Donatello's most expressive delineations. He also executed various reliefs in the choir of S. Antonio in Padua; upon the high altar, scenes from the life of St. Anthony, and in the choir gallery, an Entombment. The bronze gates of the Chapel of the Sacrament are beautiful examples of his work.

In the cathedral of Prato, at the left of the entrance, is the Cappella della Sacra Cintola, in which is preserved the legendary girdle of the Virgin. According to the tradition the girdle was given by St. Thomas to one of his disciples when he was about setting out as a missionary to the East. A thousand years after, the relic was bestowed upon the daughter of a Greek priest at Jerusalem, — in whose family it had been preserved, — as a dowry, upon her marriage with Michele dei Dagomari, of Prato, who had joined the crusade of 1096, and who, at his death, bequeathed the girdle to Bishop Uberto. In 1428 the wardens of the sacred relic commissioned Donatello to execute an external pulpit, from which it should be periodically exhibited to the people; and the work was completed about 1434. The pulpit, which projects from

one corner of the west front of the cathedral, is of marble, divided into seven panels, upon which are beautifully sculptured dancing children. The art with which the sculptor has carved these groups, producing the most distinct effects, while executing even the high reliefs in a manner to protect them from injury, is deserving of great praise.

Donatello rarely succeeded in the expression of deep religious feeling. With the asceticism portrayed by many of the artists of the time he had no sympathy, and he never affected any. The nearest approach to anything like a tender and reverent feeling in his sacred subjects is, perhaps, to be found in his Annunciation, and yet this is characterized by more of timidity and *naïveté* than real religious feeling. His scenes from the Passion, upon the pulpit of S. Lorenzo, express deep and agitated feeling, but it is the natural outburst of human emotion, unmixed with any sentiment of religion. In the scene of the Deposition every degree of horror, pity, amazement, and solicitude finds place, and nothing could be more real as an expression of profound human sympathy. Most of Donatello's subjects, however, are religious; and certainly, from their treatment we cannot consider him entitled to the name sometimes given him, of a Pagan in art, if he falls short of what is claimed by others in regard to the high religious character of his works. Always humble, simple, honest, and charitable himself, his creations are not wanting in all kindly, practical human virtues.

Though praised and petted by the rich and the noble, Donatello manifested no ambition for luxury or display, or the accumulation of wealth. It is said that he kept his money in a basket in his atelier, where friends and dependents were in the habit of helping themselves. Cosimo

de' Medici once sent him a mantle and cap, that his favorite sculptor might appear more suitably dressed; but after wearing them once or twice, he returned them to the donor, saying they were too dainty for him. At Cosimo's death he commended Donatello, who was then an old man, to the care of his son Piero, who bestowed upon him a farm, thus securing him against the possibility of want. At first the aged sculptor rejoiced in this gift; but after holding it for a short time he restored it to Piero, declaring that he would rather starve than be pestered as he was with the continual outcries of the farmers that one thing or another was out of order. Piero kindly relieved him of his troublesome possessions, and, to his great satisfaction, assigned him an income which placed him above both want and care for the remainder of his life.

Donato died in 1468, and, according to his request, was buried in the church of S. Lorenzo, near the tomb of his beloved patron, Cosimo de' Medici. Vasari tells us that his obsequies were most honorably performed, and he was followed to the tomb, not only by all the painters, architects, sculptors, and goldsmiths, but by nearly all the inhabitants of the city; and that it was not until "a long time after that they ceased to compose verses in his honor in different languages, and of various kinds."

Borghini, the learned Italian antiquary, made a large collection of the drawings of distinguished painters and sculptors, and upon two representative drawings, one by Donatello, the other by Michael Angelo, placed opposite each other, he inscribed: "Either the spirit of Donato worked in Buonarotti, or that of Buonarotti first acted in Donato."

MICHELOZZO MICHELOZZI.

MICHELOZZO MICHELOZZI, called also MICHELOZZO DI BARTOLOMMEO DI GHERARDO, and MICHELOZZO DI BORGOGNONE, and again simply MICHELE, was a Florentine sculptor and architect, probably born in 1386. He was the pupil and assistant of Donatello. In his youth he received instruction from Lorenzo Ghiberti, and assisted him in the execution of one of the statues for Or San Michele. He appears to have followed Donatello's style, though he manifested less independent power than his master. In architecture he chiefly distinguished himself, designing a number of important edifices, both public and private. He was patronized by Cosimo de' Medici, to whom he was so strongly attached that he voluntarily shared his exile in 1433, following him to Venice, and remaining until his patron returned to Florence. In the mean time he was occupied with designs for various buildings in Venice. In Florence he erected the palace now called Riccardi, for Cosimo de' Medici, commenced in 1430. It is a fine example of the older Florentine style, grand and simple. "It possesses a splendid façade three hundred feet in length by ninety in height. The lower story, which is considerably higher than the other two, is also bolder, and pierced with only a few openings, and these spaced unsymmetrically, as if in proud contempt of those structural exigencies which must govern all frailer constructions." * The lower story is of huge stones, roughly hewn, while the decorations of the upper part are very elaborate and rich.

After the death of Cosimo, Piero de' Medici commis-

* Fergusson.

sioned Michelozzo to construct and adorn the chapel (in front of the choir) in S. Miniato al Monte, in which to enshrine the miraculous crucifix of S. Giovanni Gualberto, afterwards removed to S. Trinità. The sculptures in relief in this chapel are very beautiful.

His last work was the design for the chapel of the Annunziata in the church of the Servi in Florence, erected to the memory of Cosimo de' Medici, by his son Piero.

He died in the sixty-eighth year of his age, according to Vasari's account, and was buried in the church of S. Marco. In the Academy of Art in Florence is a portrait of Michelozzo, by Fra Angelico, — one of the figures in the Deposition from the Cross, painted for Santa Trinità.

Vasari thus moralizes on the life of this artist: "If all who inhabit this world would consider that they may have to live when they can no longer work, there would not be so many who are reduced to beg that in their old age which they have squandered without any kind of restraint in their youth, when their large and liberal gains, blinding their judgment, have tempted them to spend beyond what was needful, and much more than was right and suitable. Wherefore, since he who has fallen from possessing much to having little or nothing is often looked upon but coldly, each should endeavor, but in all rectitude, and preserving the medium, to prepare in such sort that he shall not have to beg in his old age. Thus, he who will do as Michelozzo did (who would not imitate his master, Donatello, in this respect, although he did so in his art) will live honorably all the days of his life, and will not be compelled in his last years to go about miserably seeking the means of existence."

According to Florentine history, the son and grandson of Michelozzo occupied positions of trust and honor.

LUCA DELLA ROBBIA.

LUCA DELLA ROBBIA, a Florentine sculptor, was born in 1400. When very young he was placed with a goldsmith, with whom he learned drawing and modelling; when later he began to work in bronze and marble, he seems to have found the true field for his genius, though his works in terra-cotta are so superior. He has been called the inventor of the art of enamelling; but as the process was known even to the Egyptians, and familiar to the Greeks and Romans, this artist can only be regarded as the first who adapted it to sculpture. The process of covering reliefs in burnt clay with a colored glazing was by Luca and his pupils carried to great perfection. From the great durability of these glazed surfaces, the works of this school are in excellent preservation.

Among his early works are reliefs upon the north side of the Campanile at Florence. They consist of symbolical representations of grammar, philosophy, music, geometry, and astrology. For the cathedral he executed in connection with Donatello the marble frieze for the organ gallery, a portion of which may now be seen in the Uffizi. These reliefs are charming in their freshness and childlike *naïveté*. Tbe singing boys in their energy and hearty fervor present such a picture of youthful life and joyousness as is indescribable. Full of animation in face and attitude, and expressing a variety of gesture and movement, all is yet graceful and harmonious.

He executed the bronze door for the old sacristy of the cathedral, assisted in the early part of the work by other artists; and above the two doors of the sacristy he exe-

cuted in glazed clay reliefs of the Resurrection and the Ascension. In S. Apostoli in Florence is an altar in terra-cotta, which is one of his most beautiful works. In the Museum of the Bargello is a whole collection of the works of Luca and his followers. In the Louvre are a number of reliefs attributed to this artist; and, indeed, most of the large European collections possess examples of the terra-cotta work of his school.

Luca's sculptures are marked by great simplicity of character, and a true religious feeling. His favorite subjects were evidently those of a calm and devout character, as the Madonna and Child, saints, and angels. In subjects demanding a more dramatic style he exhibited less skill.

He died in 1481.

The sons of Luca, and his nephew, were followers of his style, and took part in some of his works. Later, some of these artists produced independent works of great excellence. One of the sons, Luca, excelled in the production of glazed terra-cotta for pavements; and the floors of the Raphael Loggie of the Vatican were his work.

GIOVANNI ANTONIO AMADEO.

GIOVANNI ANTONIO AMADEO, or Omedeo, was born at Pavia about 1400. He is one of the most important sculptors of Upper Italy. It is probable that he was one of the group of talented artists employed upon the decorations of the Certosa of Pavia.

His principal works are the monuments of the Venetian General, Bartolommeo Colleoni, in the Colleoni Chapel

at Bergano, and that of Medea Colleoni, only child of the commander, erected in the church of Basella, on the Serio, but now in the same chapel. The Colleoni chapel adjoins the church of S. Maria Maggiore, and is one of the most magnificent works of Upper Italy. The façade is of red and white marble, and around the windows are beautifully sculptured reliefs, probably by Amadeo. They represent the creation of Adam and Eve, the Fall, and the expulsion from Eden, the death of Abel, and the sacrifice of Abraham. Upon the framework of the portal are also ornamental reliefs. Opposite the entrance to the chapel is the grand monument of Colleoni, lavishly adorned with sculptures. It consists of two sarcophagi. The lower and larger one rests upon fluted pillars supported by lions, and is encircled with a beautiful frieze consisting of small nude figures engaged in various games, and supporting medallions with coats of arms and heads of emperors. Above this frieze are reliefs of the Annunciation, the Nativity, and the Adoration of the Magi. Upon the upper sarcophagus are represented in relief the Bearing of the Cross, the Crucifixion, the Deposition from the Cross, and the Resurrection, — the latter scene supposed to be the work of some other sculptor. Upon this sarcophagus is a life-size equestrian statue of the deceased, of gilt wood, accompanied by marble statues of the Virtues; above is a baldachin supported by two slender columns.

The monument of Colleoni's daughter Medea is affixed to the left side wall of the chapel, in a niche enclosed by pilasters. The sarcophagus rests upon three winged angels' heads; upon the central compartment is represented the dead Christ worshipped by angels. The figure of the deceased rests in quiet attitude upon the

sarcophagus, clothed in a long, flowing robe of brocade; the expression of the face is calm and serene. Above is a fine relief of the Madonna and Child, with saints. In its unobtrusive elegance and charm of execution this monument is scarcely surpassed by any work of its kind. It is not certain that all the details of these two monuments are by the hand of Amadeo, but the portions which are well authenticated, together with his other remaining works, are sufficient to prove him to have been one of the most able artists of his time. He died in 1474.

MINO DA FIESOLE.

MINO DA FIESOLE, or MINO DI GIOVANNI, was born in Fiesole in 1400. He was a pupil of Desiderio da Settignano, and appears to have followed the style of his master, and, like other sculptors of his time, exhibits the influence of Donatello. He was earnestly devoted to sculpture, and acquired great skill, particularly in the decorative part of the art. He executed various works of importance in Florence, and later went to Rome, where he labored in the style of the Florentine Renaissance.

One of the finest of all the works of this sculptor is in the church of the Badia at Florence, — the monument of Bernardo Giugni, who had filled the office of Gonfaliere Giustizia, with great honor. The statue of the deceased upon the sarcophagus is a portrait; behind is a figure of Justice, holding a sword and balance. In the Museum of the Bargello are three portraits in low relief attributed to Mino; they represent Frederick, Duke of Urbino, Battiste Sforza, and Galeazzo Sforza.

In the cathedral at Fiesole is the monument of Bishop Lionardo Salutati, the friend of Pope Eugenius IV., and also a beautiful bas-relief representing the Madonna with St. Remigius and St. Leonhard, by Mino. "The bust of Bishop Salutati is certainly one of the most living and strongly characterized 'counterfeit presentments' of nature ever produced in marble. Any one who has looked at those piercing eyes, strongly marked features, and that mouth, with its combined bitterness and sweetness of expression, knows that the Bishop was a man of nervous temperament, a dry logical reasoner, who, though sometimes sharp in his words, was always kindly in his deeds. From the top of his jewelled mitre to the rich robe upon his shoulders, this bust is finished like a gem. It stands below a sarcophagus, resting upon ornate consoles, upon an architrave supported by pilasters, and adorned with arabesques. In design this tomb is perfectly novel, and, as far as we know, has never been repeated, despite its beauty and fitness." * Opposite is the altar-piece with the above-mentioned bas-relief.

Among his works in Rome is the fine monument of Francesco Tornabuoni, in S. Maria sopra Minerva. He also executed the monument of Pope Paul II., the remains of which are now in the crypt of St. Peter's.

In the cathedral of Prato is a circular marble pulpit, sculptured by this artist in connection with Antonio Rossellino, which is remarkable for its elegant foliage and other ornamentation; the figures are of less excellence.

For the cathedral at Volterra, Mino executed a beautiful ciborium, with two angels, standing one on either side. The ciborium is now in the Baptistery. This artist died in 1486, and was buried in his native Fiesole.

* C. C. Perkins.

DESIDERIO DA SETTIGNANO.

DESIDERIO DA SETTIGNANO was probably born in the early part of the fifteenth century. His name implies that he was a native of Settignano, but some authorities call him a Florentine. He appears to be a follower of Donatello, but is remarkable for a more soft and graceful style. He executed various admired works, many of which are still in existence; the most important is the monument of Carlo Marsuppini, secretary of Pope Eugenius IV., in S. Croce, in Florence. The design of this work is attractive, and the details are of extraordinary beauty. The recumbent statue of the deceased, which is a portrait, rests upon a sarcophagus, which is ornamented with sculptured foliage. At the head and feet are two genii bearing the insignia. Above is a medallion relief of the Madonna and Child, with angels on either side.

In the Palazzo Strozzi is a portrait bust of Marietta di Palla degli Strozzi. Mr. Symonds said of this: "None but men courteous and unaffected could have carved a face like that of Marietta Strozzi, breathing the very spirit of urbanity."

For the Chapel of the Sacrament in S. Lorenzo at Florence, Desiderio executed the marble decorations, among them the figure of the Child Christ, in full relief. These were removed to another part of the church some time later, but the figure of the Holy Child has now been restored to its original place. This was the "Gesu Bambino" which was carried through the streets by a company of children, who, under the direction of Savonarola, called for every work of art of an immoral tendency, that it might be destroyed.

In the church of the Badia, at Fiesole, is a relief attributed to Desiderio.

Vasari says of this sculptor: "The thread of his life was cut short at the age of twenty-eight, to the deep grief of all those who had hoped to behold the perfection to which such a genius would have attained in its maturity, and who were more than dismayed by so great a loss. He was followed by his relations and numerous friends to the church of the Servites." It is believed, however, that Desiderio lived to a more advanced age than is assigned him by this biographer.

By Giovanni Santi this sculptor was called "Il bravo Desider, si dolce e bello."

ANTONIO ROSSELLINO.

ANTONIO ROSSELLINO, a Florentine sculptor of note, was born in 1427. His family name was Gamberelli. He worked chiefly in marble, and for this reason probably his works display a more agreeable softness of outline than those of his contemporaries who worked in gold and bronze. Vasari eulogizes this artist as one "who pursued his calling with such devotion and so much grace that he was esteemed something more than a man by all who knew him, and was venerated almost as a saint for the admirable virtues which he added to his knowledge of art."

Rossellino executed several sepulchral monuments, which are remarkable for tasteful composition and arrangement, and which show also that he was master of the technical part of his art. One of these — perhaps the

finest of all his works — is the monument of the Cardinal of Portugal, in the church of S. Miniato, in the neighborhood of Florence, executed about 1459. Upon the sarcophagus lies the figure of the deceased, in which the tranquillity of death is truthfully expressed; at the head and foot are figures of children of infantile grace and beauty, and above, two angels are bearing a crown. In the arched top is a medallion borne by angels, in which is a lovely Madonna and Child. The whole is very richly and chastely decorated; the variety of emblems and ornaments forms a fascinating study, and the eye follows its details again and again without wearying. The chapel (S. Giacomo) which contains this monument was built from designs by Rossellino.

A repetition of this design was executed in 1470 for the monument of Mary of Aragon, wife of Antonio Piccolomini, Duke of Amalfi. Especially beautiful are Rossellino's representations of the Madonna in these works, — gracious, womanly, maternal. This monument is in the Piccolomini chapel of Monte Oliveto in Naples. In the same chapel, adorning the altar, is a Nativity, — probably the work of Rossellino, though it has been attributed to Donatello, — with a dancing choir of angels above, of wonderful grace and beauty. This sculptor assisted Mino da Fiesole in the execution of the reliefs upon the pulpit of the cathedral at Prato in 1473. Those by his hand are the Assumption of the Virgin, and the Martyrdom of Stephen. In the gallery of the Uffizi at Florence are marble reliefs of Scripture scenes by Rossellino. He died about 1490.

Bernardo, brother of Antonio Rossellino, was a sculptor and architect who also left excellent works in marble.

Among them are the monument of Leonardo Bruni, in the church of S. Croce, in Florence, and that of Beato Villani (who died in 1360, and was canonized in the present century), in S. Maria Novella. The deceased is represented lying in the attitude of quiet repose; two angels of great beauty are bearing a scroll upon which an epitaph is inscribed. Bernardo was much employed with works in architecture.

ADAM KRAFFT.

ADAM KRAFFT, one of the most important German sculptors of the fifteenth century, was born about 1430. There remain a comparatively small number of well-authenticated works by this master, and these were produced in his later years. They are remarkable for expression and refinement of feeling. His characters are lifelike and real, and his sacred subjects, which are his chief productions, are full of elevated spirituality. His personages are not remarkable for ideal beauty; like Dürer's, they are intensely human, yet ennobled by the highest aspirations and the most profound emotions.

The earliest authenticated works of Krafft are his scenes of the Passion, known as the Seven Stages, sculptures on the road leading to the cemetery of St. Johannes at Nuremberg. These reliefs are full of life and action, and bring before the spectator the different scenes which transpired on the way to Calvary with thrilling power. They are crowded with figures, yet distinctly arranged, and all parts are in keeping. The first scene represents the meeting of Christ with his mother, and depicts the

most profound sorrow. The second represents him sinking beneath the burden of the cross; and the third, his address to the weeping women who are following him. The fourth scene is the meeting with S. Veronica, who, according to the legend, met the Saviour on his way to the crucifixion, and gave him her veil with which to wipe the sweat from his brow. The fifth portrays the rude and violent treatment of the persecutors; and the sixth, the moment in which he falls beneath the weight of the cross. The last scene is the dead body of Christ supported on the lap of his mother, and is of the most touching character. Krafft's figures are usually short and of a somewhat coarse stoutness, but the form of Christ in this relief is slender, and of a more ideal delicacy, and the head is of an exalted expression. These scenes have been injured both by exposure and by restoration.

In the church of St. Sebald is this master's largest, and one of his finest works, Schreyer's monument. He has here represented the Crucifixion, the Entombment, and the Resurrection. The scenes contain many figures, and are depicted with power and pathos. Other reliefs by him of a similar character are in the same church.

Towards the end of the fifteenth century Krafft executed for the church of St. Lawrence a Tabernacle sixty-four feet in height, enriched with architectural ornaments, — compositions in bas-relief. This Tabernacle, designed as a receptacle for the Host, is spire-shaped, terminating in a crooked finial. It is of stone, and the architecture is very elaborate. The structure is supported by three kneeling figures, life size, probably representing the sculptor and his colleagues. Around the lower portion are beautiful statuettes of saints, with the Madonna. The reliefs above consist of scenes from the Passion and the Last Supper.

His last work is an Entombment in the Holzschuher Chapel in the cemetery of St. Johannes. He died in 1507.

Dr. Lübke says of this artist: "Krafft is perhaps the truest mirror of the German nature. The sphere of his representation is not vast. It is limited almost without exception to the Glorification of Mary and the Passion of her Son. But his whole mind has been absorbed in these subjects, and he depicts them with a heartiness which is all the more touching in effect, as the master with tender awe avoids all display of the pathetic. The Passion scenes are reproduced with more vehemence and excitement by the greater number of the masters of the period; but by none more touchingly and thrillingly. And this truth of feeling elevates all his figures, and imparts to their simple citizen-like character a breath of that spiritual beauty which makes us even forget the want of ideal beauty."

MICHEL COLOMB.

MICHEL COLOMB, called also MICHAULT COLOMB, was a talented French sculptor, born in Bretagne in 1431, and educated in the school of sculpture at Tours. His best works are distinguished by bold and picturesque design, and delicate execution. The first of the rooms in the Louvre, dedicated to Renaissance sculpture, received the name of this artist. It contains some of his celebrated sculptures, — a marble bas-relief representing St. George and the Dragon, executed in 1509, and kneeling statues of Philippe de Comines, the statesman and historian, and his

wife. The masterpiece of Colomb is the monument to Francis II., Duke of Bretagne, and his wife, Marguerite de Foix, in the cathedral of St. Pierre, at Nantes. It is inscribed, "Par l'art et l'industrie de M. Michel Colomb, premier sculpteur de son temps."

This artist died in 1514.

ANDREA VEROCCHIO.

ANDREA VEROCCHIO, also spelled VERROCCHIO, was born in Florence in 1432. He was goldsmith, sculptor, and painter, and became one of the most influential artists of his time, producing many excellent works and educating many distinguished pupils. His career was one of great activity; when requiring rest, he would seek it only in changing from one branch of his art to another. In the manly vigor of his style, Verocchio somewhat resembles Donatello; and though sometimes deficient in ideal beauty, his works exhibit great power and energy, and a knowledge of form and motion. Master of a wide field, he succeeded in the grand and colossal, as in the minute and delicate. It is said of him that he shares with Donatello the honor of making, in equestrian statues, a nearer approach to the antique than any other sculptor of Italy.

One of his early works in sculpture is a bronze figure of David, now in the Museum of the Bargello, in Florence. It represents the youthful champion as erect and slender in form, standing in a free and natural attitude, one hand resting upon the hip, the other hanging at his side and holding a small sword; the head of Goliath lies

at his feet. It well portrays the boyish shepherd, but in beauty and grandeur it does not compare with the David of Michael Angelo.

Verocchio's latest and most important work in sculpture was the model for the bronze equestrian statue of the Venetian general, Bartolommeo Colleoni da Bergamo, finished after the death of the artist, and placed in front of SS. Giovanni e Paolo, in Venice. It is a work of great power, and a masterpiece of the Renaissance. Cicognara thus praises it: "The horse seems ready to descend from its pedestal. Its movements are full of energy without being exaggerated. The rider is majestic, and, although clothed in iron mail, he could not sit more easily and gracefully. Without prejudice to progress, we think we may say that no more beautiful work has since been produced in this style." M. Taine calls this warrior in bronze "a weather-beaten camp-soldier who orders and shouts,—not beautiful, but taken from life, and energetic." The animated figure of the horse has been criticised by others as not being true to nature in action, and as too heavy in form. The work was cast by Alessandro Leopardo, whose name is upon the girth beneath the body of the horse, followed by "F. OPUS," which is doubtless to be rendered *Fusit opus.* The lofty and graceful Corinthian pedestal was also the work of Leopardo.

The strong and noble style of Verocchio no doubt aided in forming that which his distinguished pupil, Leonardo da Vinci, developed in such perfection.

He died in 1488, and was buried in S. Ambrogio, in Florence.

ANTONIO POLLAJUOLO.

ANTONIO POLLAJUOLO was an eminent Florentine sculptor, painter, and engraver. The date of his birth is variously given, but it is now supposed to be 1433. It is probable that Antonio and his younger brother Piero, who was also a sculptor and painter, have sometimes been confounded in the history of art. The elder was the more gifted of the two brothers, though the younger executed works of considerable excellence.

Antonio was originally a goldsmith, and labored with Andrea Verocchio, whom he resembles to some extent. He was very skilful in bronze casting, and his works were finished with great care. His style was evidently improved by the study of the antique, and also influenced by the bold and vigorous style of Donatello.

In the Museum of the Bargello, in Florence, is a bronze relief representing the crucifixion of Christ and the two thieves; the Marys and the Apostles are in groups in the foreground. It is executed with much skill, and is remarkable for the expression of passionate feeling. The study of muscular anatomy is very marked in this work.

In Rome, Antonio executed the monument of Sixtus IV., which is now in the Chapel of the Sacramento in St. Peter's. It is a rich and yet simple composition; the figure of the Pope lies upon the lid of the sarcophagus, surrounded by the figures of the Virtues and figures representing the arts and sciences; it is beautifully ornamented, yet without confusion. It bears the date 1493.

The tomb of Innocent VIII., executed at about the same time is in the same church, in the Chapel of the Concezione. The style of this work is noble and chaste.

Above is a representation of the living Pope, one hand raised in benediction, the other holding a dart. Below is the recumbent figure in the quietness of death. Upon the monument are figures of the Virtues in relief, and the whole is richly ornamented. M. Wey says: "In its elegant refinement, the ornamentation waits without solicitation or stir for the eye to come and rest upon it."

Antonio Pollajuolo was one of the earliest of the Italian artists who practised engraving. He died in 1498. Piero died a little earlier.

VEIT STOSS.

VEIT STOSS ranks among the most eminent of the early German sculptors. There has been much dispute regarding his true name, as well as the date and place of his birth. The Poles claim that he was born at Cracow, but there seems to be no proof of this. It is believed that he was the son of Michael Stoss, a brass-founder, who was admitted as a citizen of Nuremberg in 1415, and the time of his birth is supposed to be about 1438. His character was by no means admirable, though many of his productions in sculpture are characterized by great beauty and tenderness of feeling. According to the records of Nuremberg he was a most troublesome citizen, and even a criminal. He committed forgery, and, having been convicted, would have suffered death but for the interposition of various influential persons; he was pardoned after having suffered branding upon both cheeks. In spite of all, he still continued "a restless and graceless citizen," plotting all manner of evil against the city

of his birth (or his adoption), and was imprisoned for his bad conduct, besides suffering other penalties.

Among the early works of his mature time, is the high altar of the church of St. Mary's, at Cracow. Upon the shrine is the Crowning of the Virgin, and the panels are covered with incidents from her life in relief. In one of the chapels of the cathedral at Cracow is the monument of King Casimir the Great, a work of great richness, yet of dignity and simplicity. The figure of the king in coronation robes is resting upon the sarcophagus. Upon the sides are represented different classes of men in lamentation over the loss of their sovereign. Above rises a graceful baldachin. It was executed about 1492.

In Nuremberg are to be found a number of important and interesting works by Stoss. In the church of St. Lawrence is a curious work in carved wood, suspended from the vaulted ceiling in front of the high altar, representing the Salutation. The figure of the Virgin is full of dignity and majesty, composed in manner, if somewhat constrained. The figure of the Angel of the Annunciation is marked by violent agitation and unseemly haste. Around the composition are medallions, representing in relief the seven joys of Mary.

In the church of St. Sebald, upon the high altar, is a crucifix, with the figures of Mary and St. John carved in wood, of the date of 1526, ascribed by Neudörffer and others to Stoss, and regarded as the artist's best work. That it is by this master, who was then eighty-eight years of age, is however disputed, though it is executed in his style. Other reliefs attributed to Stoss are to be seen in Nuremberg. Under his hand the art of wood-carving reached a marvellous perfection. In his old age he became entirely blind. He died in 1533.

BENEDETTO DA MAJANO.

BENEDETTO DA MAJANO, or MAIANO, was born in Florence in 1442 or 1444. He was eminent as a sculptor and an architect, and also executed works in mosaic. He had a sense of the beautiful strongly resembling that manifest in Lorenzo Ghiberti, and he was at least equal to that master in fertility of invention. Early in life he practised wood-carving, and executed some very beautiful decorative panelling for the Sacristy of S. Croce in Florence.

Benedetto's principal work in sculpture is a marble pulpit in S. Croce, which is among the finest productions of the art of the fifteenth century. This work was executed by the order of Pietro Mellini, a merchant of Florence. The sculptor encountered much difficulty, during the progress of his work, with the wardens of S. Croce. The pulpit was erected against one of the columns which support the arches of the roof, and, as it was intended to perforate the column to make room for the staircase and entrance to the pulpit, the wardens objected, fearing the process would weaken the column. But the merchant Mellini, who had confidence in Benedetto, guaranteed that the work should be completed without danger of injury to the building, and it was allowed to proceed. Vasari says: "Benedetto then, first of all, caused the column to be secured externally by strong bands of bronze, all that part, that is to say, which from the pulpit downwards is covered with granite (*pietra forte*); he then constructed the steps for ascending the pulpit, and in proportion as he excavated the column within did he add to it externally the granite above mentioned, in the manner that we

now see. He thus conducted this work to perfection, to the astonishment of all who beheld it." The column has not, since Vasari's day, given cause for any suspicion of weakness. The reliefs upon the panels of the pulpit illustrate the life of St. Francis, in five scenes. Below are the figures of Faith, Hope, Charity, Fortitude, and Justice, — graceful and full of life. The reliefs are in perspective, somewhat after the manner of Ghiberti's bronze reliefs upon the doors of S. Giovanni, and like them are embellished by landscape and architecture. The scenes are not crowded, and the expression of the figures is lifelike, while the drapery is of great excellence.

Admirable works by this sculptor are to be seen in the ancient town of S. Gimignano "of the beautiful towers." In the elaborate chapel of S. Fina in La Collegiata, the Cathedral, is an altar by Benedetto; and in the church of S. Agostino is a memorial shrine of S. Bartolo, who died of leprosy, from which he had suffered with such patience as to be named "Angelo di Pace." He was buried in this church in accordance with his wish, and the beautiful shrine by Benedetto bears the sculptured stories of his life. Above are sculptured angels bearing the martyr's palm and crown, and in niches of the altar are statuettes of Faith, Hope, and Charity.

Benedetto sculptured the bust of Pietro Mellini, which is now in the gallery of the Uffizi. The marble tomb of Filippo Strozzi, in the Strozzi chapel in S. Maria Novella, is by this artist, and is marked by much simplicity and beauty of expression. Benedetto died in 1498, and was buried in the church of S. Lorenzo, in Florence.

BACCIO DA MONTELUPO.

BACCIO DA MONTELUPO, written also Baccio da Monte Lupo, properly Bartolommeo Lupi, an eminent Italian sculptor, was born at Monte Lupo, near Florence, in 1445. Vasari, in his story of Baccio, says: "Led away in his youth by the pleasures of the world, he would scarcely study at all, he had little or no esteem for art, and, although frequently reproved and exhorted by many to a more industrious life, these counsels did not for the moment avail him. But when the years of discretion, which usually bring prudence with them, had arrived, these taught him effectually the extent to which he had departed from the right way; wherefore, covered with shame, as he thought of those who had passed before him in his vocation, he resolved with good courage to follow them, and thenceforward to devote himself studiously to those labors which idleness had previously induced him to shun. This determination, which he did not abandon, caused Baccio to attain an eminence in sculpture which many of those who had observed his proceedings in early youth had long ceased to expect; devoted with all his powers to the study of his art, and laboring very diligently, he became excellent and distinguished in the vocation before neglected."

Baccio worked in stone, bronze, and wood. He carved a great number of wooden crucifixes, some of the size of life. A few of these are still in existence, but most of them have been lost or destroyed. His masterpiece is the statue of St. John the Evangelist, in one of the niches upon the exterior of Or San Michele, in Florence. Baccio died about 1533.

His son, RAFAEL DA MONTELUPO, born in 1503, was also a sculptor, and appears to have surpassed his father, at least in knowledge of art. He executed some of the bas-reliefs in the Casa Santa at Loreto, after the designs of Andrea Sansovino. His best work is the monument of Baldassare Turini, in one of the chapels of the cathedral at Pescia. In Rome he was appointed architect of the castle of S. Angelo, by Cardinal Tiberio Crispo. He decorated many of the apartments with sculptures, and placed upon the summit of the edifice a marble statue of St. Michael. This was afterwards replaced by a bronze statue of inferior merit by a German sculptor. This artist assisted Michael Angelo upon the work of the monument of Julius II., in S. Pietro in Vincoli, and upon the tombs of the Medici in Florence. He executed the statue above the tomb of Leo X. in S. Maria sopra Minerva. He died in 1570.

ALESSANDRO LEOPARDO.

ALESSANDRO LEOPARDO, born at Venice in 1450, was a sculptor, whose works are very highly esteemed for their elegant design and masterly execution. Among his finest productions is the mausoleum of the Doge, Andrea Vendramin, in SS. Giovanni e Paolo in Venice. It is enriched with admirable statues and reliefs, and altogether is scarcely surpassed by any existing work in memorial sculpture. The figure of the Doge rests upon the sarcophagus guarded by eagles, and upon the substructure are beautiful statues of the Virtues. The whole is adorned with reliefs of poetic design and delicate execution. In the chapel of Cardinal Zeno, in S. Marco, is

the finely wrought bronze tomb of the Cardinal by Leopardo; the bronze altar in the same chapel is also his work.

The pedestals of the three pillars in the Piazza of S. Marco, which support the standards of the Republic, are by this artist, and the elegance and perfection of their proportions are greatly admired. He executed the bronze equestrian statue of Colleoni after the design of Andrea Verocchio.

Alessandro Leopardo was not a man of honor; in order to free himself from a heavy debt he committed a forgery, for which crime he was sentenced to banishment from Venice. The execution of the sentence was, however, delayed, and finally remitted, in order that the sculptor might finish the work of the Colleoni statue. He died in 1510.

LEONARDO DA VINCI.

LEONARDO DA VINCI was born at Vinci, a small castle in the lower Val d' Arno, in 1452. This illustrious name cannot consistently be omitted from a history of sculpture, though not a single example of his genius in this branch of art is in existence. He was the earliest born, and in natural ability the greatest, of the artists of the flowering time of the Renaissance. He was an illegitimate son of Ser Piero Antonio da Vinci, notary to the Signoria of Florence. Nothing is to be learned of his mother except the record that her name was Caterina, and that she married a certain Accattabriga di Piero del Vacca di Vinci, after the birth of Leonardo.

Leonardo was endowed by nature with the most extraordinary gifts of intellect, and great versatility of

talent. His remarkable power and brilliancy were manifested in every pursuit to which he turned his attention, and all branches of knowledge were acquired with equal ease and rapidity. Fascinated with scientific pursuits, and eager for discovery, his attainments in this vast field seem almost miraculous; while poetry, and music, and all the more graceful accomplishments, were cultivated and enjoyed with the same enthusiasm. He was as attractive in person as in mind, — Vasari says his beauty of person "was such that it has never been sufficiently extolled," — and to this were added the most pleasing manners and address. M. Taine says of him: "The world, perhaps, contains no example of a genius so universal, so creative, so incapable of self-contentment, so athirst for the infinite, so naturally refined, so far in advance of his own and of subsequent ages." But with all that can be learned of his outward life, — which is, indeed, very little, — and with all the patient and critical study of his works, Leonardo da Vinci still remains in a great measure incomprehensible to the world. No other among the great artists of the time is so little understood. As he enjoyed discovery for itself, apart from all practical results, so he seemingly enjoyed his art, content with having measured his ability in this field of exercise; and though an indefatigable worker, he really accomplished very little compared with what his vast genius was capable of. Of his work in art scarcely more remains than is sufficient to indicate what he might have achieved; while his literary and scientific writings, and the great mass of his drawings and plans, are in such bewildering confusion that centuries of research and attempts at classification have yielded but a scanty harvest.

In Leonardo's youth painting appears to have been the

favorite of all his pursuits, and while dividing his time among many things he never abandoned the practice of drawing; he also employed himself upon works in relief, and when very young modelled heads in terra-cotta of great excellence. It is said that he undertook many things which he never completed, "because it appeared to him that the hand could never give its due perfection to the object or purpose which he had in his thoughts or beheld in his imagination."

In his early years he was instructed by Andrea Verocchio; and as we are informed of no other assistance which he received, it may be supposed that he was in great measure self-taught. He however retained traces of his early education in art through his whole career. His enthusiasm in the study and delineation of the horse was probably stimulated by Verocchio, whose masterly treatment of the animal is shown in the Colleoni equestrian statue in Venice.

About 1477, Leonardo left Verocchio and opened an atelier in Florence on his own account, and for a few years employed himself in painting, in making experiments, and in perfecting himself in personal accomplishments. About 1481, when he was twenty-nine years of age, he left Florence and went to Milan, where he found a patron in Ludovico Sforza. He was occupied for a time in painting portraits of the Duke, and of his beautiful mistresses, as well as various religious pictures. A little later he commenced his great work in sculpture, — the model for the equestrian statue of Francesco Sforza. He was commissioned by Duke Ludovico Sforza to execute this memorial in honor of his father. Leonardo was engaged for sixteen years in perfecting his model for the work, which was to be of such colossal proportions as to

require one hundred thousand pounds of bronze for the casting. The affairs of the Duke became greatly embarrassed, and the bronze was not furnished.

In 1500, Ludovico was overthrown in battle and made a prisoner by the French; it has been long believed the soldiers made a target of Leonardo's noble model, and utterly destroyed it, though lately discovered documents seem to indicate that it existed for a few years longer, though finally destroyed by the wantonness of war. There are old engravings of the work, in which Francesco Sforza holds a general's baton in his hand, and beneath the horse lies a fallen warrior. A small model of the statue executed in wax was for some time in existence, but was finally lost. A book of studies of the anatomy of the horse, which the artist had prepared for his own use, also disappeared.

For this undertaking Leonardo had prepared himself by the most extensive study and practice, particularly in the treatment of the horse. He studied works of ancient art, and ancient writings, and made an endless variety of drawings, many of which are scattered in different collections. In the Ambrosian Library in Milan are sketches of the statue, and of a case which the artist designed for transporting it. In the British Museum are studies of horsemen and horses. At Windsor are a variety of studies directly relating to the Sforza monument, consisting of complete sketches for the work, and studies of warriors and horses in various attitudes and action. Leonardo's masterly delineation of the horse is well shown in his celebrated cartoon of the Battle of the Standard. Several studies for this cartoon are in existence.

In Milan, Leonardo became Director of the Academy of Painting and Architecture; and for this position his

extraordinary combination of talents and his extensive knowledge admirably fitted him. His scientific knowledge was the means of great advancement in the art of painting; and being so well versed in history and poetry, his school became remarkable for its observation and accuracy in regard to details. His instructions in chiaro-oscuro were of great value; he taught his pupils to "make as cautious a use of light as of a gem, not lavishing it too freely, but reserving it always for the best place." He banished from his Academy the dry Gothic principles established by his predecessor, the Milanese artist, Michilino, and introduced the simplicity and purity of the Roman and Grecian styles. Lanzi declares that "he left a degree of refinement at Milan so productive of illustrious pupils that this period may be reckoned as the most glorious era of his life."

Leonardo executed important and extensive engineering works. He was engaged by the Duke of Milan to conduct the waters of the Adda, from Martesana, through Valtellina and the valley of Chiavenna, to the walls of Milan, — a distance of nearly two hundred miles, — an undertaking which he successfully accomplished.

After the overthrow of Ludovico Sforza, the Academy at Milan was suppressed, and Leonardo returned to Florence. In 1503 he was appointed architect and chief engineer to Cesare Borgia, who commissioned him to inspect the fortresses of his states, and in that capacity he travelled and labored for some time. As an architect, he constructed various edifices, and made designs for others, and was the author of various inventions in military architecture. In the Ambrosian library at Milan are numerous sketches and plans of great interest, showing devices for machinery, military bridges with explanatory manuscripts,

plans for excavations and embankments, hydrographic maps, etc. He was the author of several works upon scientific and artistic subjects, the principal of which is his treatise upon Painting. After his death, his writings and designs were collected into thirteen volumes, and these are dispersed in various galleries and collections, the greater portion remaining at Milan.

The greatest work in painting, of the period of the Renaissance, was the Last Supper, painted by Leonardo for the convent of S. Maria delle Grazie in Milan, now a total wreck. Other pictures by his hand are in existence, and in fair preservation; but it seems a strange and sad fatality that his most sublime achievement in painting, as in sculpture, should be doomed to such wanton destruction.

In 1516 Leonardo went to France, by the invitation of Francis I., where, in a chateau near the castle of the king at Amboise, his last days were past. He died in 1519.

PETER VISCHER.

PETER VISCHER, an eminent German sculptor and founder, was born in Nuremberg, probably about 1460. His father was Hermann Vischer, a bronze-caster, famous in his profession, but far surpassed by his son. The greater part of Peter Vischer's life was passed in Nuremberg, where his chief works are to be seen. Aside from his artistic career there are but scanty records of his life. He was earnest and self-reliant, simple in life, and deeply devoted to his art. In his works are to be found the same characteristics which distinguish those of

Lorenzo Ghiberti; his figures are marked by the same dignity and repose. He was fond of rich ornamentation, but he did not overload his sculptures, or resort to the trifling and the shallow.

Vischer's earliest known work is the monument of Archbishop Ernst, in the cathedral of Magdeburg, executed about 1495. It is a work of much merit, and is finished with great nicety in its most minute details. It bears a portrait figure of the deceased bishop, and statuettes of the Apostles. The architectural portions are Gothic in style, though softened by the freer decoration of a later period. The heads are varied and expressive, the drapery is simple and arranged in broad masses. The figures are short and lacking in gracefulness, and the hands are not beautiful; but the conception and the style of the work as a whole exhibit the artist's sense of beauty, and his endeavors to free himself from the realism of the Nuremberg school. The work is inferior to the author's later productions, for his advancement in art was unceasing.

The principal work of Peter Vischer is the bronze tomb of Sebald, the patron saint of Nuremberg, in the church of St. Sebald, commenced in 1508, and finished in 1519. This celebrated shrine is of an agreeable form, and is very elaborately and tastefully ornamented. Of this rich and graceful work it has been said, "It has only one counterpart in the entire plastic art of the period, namely, Ghiberti's great bronze gate at Florence." In its execution Vischer was assisted by his five sons. Upon the sides of the structure which supports the sarcophagus are reliefs representing scenes from the life of the saint. One of these finely illustrates the legend of the burning icicles. The saint is said to have lived in a cell not far from

the city, going almost daily to teach and minister to the suffering there, and was in the habit of stopping to rest in the house of a poor family. One day he found them without fire, and perishing with cold. He directed them to bring in the icicles which hung from the roof and use them for fuel; they did so, and were warmed and cheered by the miraculous fire. The figures in the relief express a mingled gratitude and astonishment that is naïve and lifelike. Another relief illustrates the story of the father of the same poor family, whom St. Sebald had sent to buy fish for a fast day; the lord of Nuremberg had issued a command that no one should buy fish until the castle had been supplied, and, as this had not been complied with, he ordered that the poor man's eyes should be put out. The bas-relief represents the saint restoring his sight. Upon one of the narrow sides of the tomb is a statuette of the saint, with a pilgrim's staff in one hand and a model of the church in the other. Upon the other side is the artist's own portrait, in his workman's dress, — round cap and leather apron. It is a sturdy figure, with a broad German face, and short, thick beard, and holds a graving tool in each hand. The centre of the shrine is enclosed and surmounted by eight pillars, forming arches above, and crowned by a richly ornamented dome. On a level with the eye of the spectator are statues of the twelve Apostles, eighteen inches in height. The forms are fine and the heads noble, and of distinct individuality. Above these are other figures, some of them prophets doubtless. Crowning the whole is the figure of the Infant Christ. At the base are represented sirens, satyrs, and tritons. The shrine is supported upon the shells of snails. Lübke says: "Never has a work of German sculpture combined the beauty of the South with the

deep feeling of the North more richly, more thoughtfully, and more harmoniously."

Among his later works is a monumental relief in the cathedral at Ratisbon. It represents the meeting of Christ with the sisters of Lazarus. The scene is distinctly portrayed, and the figures are invested with a gentle and serious dignity. Martha is approaching the Saviour with loving confidence, and he raises one hand in blessing as he looks down upon her with compassion.

In depth of feeling this artist is akin to Albert Dürer, and like him is loved and reverenced in his native Nuremberg, to which he bequeathed the best fruits of his genius and toil. In his sense of the beautiful he has never been surpassed by any German artist; and with the warmth and sincerity peculiar to his nation he has blended something of the outward attraction of form which is characteristic of Italian art.

Peter Vischer died in 1529. He had five sons, who assisted him in his artistic labors, and the eldest, HERMANN VISCHER, became eminent as a sculptor. He died in 1540. JOHANN VISCHER also produced works of excellence, among which the monument of Bishop Bibra, in the cathedral at Würzburg, is notable.

One of the most important among the pupils of Peter Vischer was PANKRAZ LABENWOLF. He executed the beautiful fountain for the court-yard of the Rathhaus in Nuremberg; and for the Gänsenmarkt, at the back of the Frauenkirche, the much admired fountain-figure of bronze, representing a peasant with a goose under each arm, the water flowing from their mouths. It is called the Gänsenmannchen (Little Goose Man).

ANDREA SANSOVINO.

ANDREA SANSOVINO, or CONTUCCIO, DAL MONTE SANSOVINO, or, more correctly SAN SAVINO, was born at Monte Sansovino in 1460. He was the son of a peasant, and showed his fondness for imitating the forms of nature by drawing pictures in the sand, and modelling figures in clay, when a child attending his flocks. The governor of the province of Sansovino, Simone Vespucci, interested himself in the lad, and, obtaining the consent of his father, took him to Florence, where he was instructed in art by the best masters. Vasari says: "Although Andrea di Domenico Contucci of Monte Sansovino was born of extremely poor parents, his father being a laborer of the earth, and was himself brought up to guard the flocks, he was nevertheless of so exalted a mind, of intelligence so remarkable, and of so bold a spirit, that, whether in works or discourses relating to the difficulties of architecture and perspective, the period at which he lived could show no genius more truly elevated, no mind more subtle, than his own."

In beauty and purity of style his works are allied to those of Raphael, and the influence of Leonardo da Vinci may be traced in some of his creations. One of his finest productions is the marble group representing the Baptism of Christ, above the eastern door of the Baptistery at Florence. There is a simple grandeur in the treatment of the forms, and the expression is calm and natural. It was left incomplete by Sansovino, and was finished by Vincenzo Danti, an artist of the sixteenth century, who was the author of the group representing the Beheading of St. John, above the southern door of the Baptistery.

An angel standing at the right of the Saviour in the group by Sansovino was added in the last century. It has been called "a most superfluous angel."

At Rome, in the early part of the sixteenth century, Sansovino executed several important works. Two marble monuments in S. Maria del Popolo, to the memory of Cardinals Ascanio Maria Sforza and Girolamo Basso. The figures of the two prelates are noble and truthful, and the decorations are of a chaste and beautiful character. M. Wey says of these sculptures: "The arrangement of the compositions, their delicacy which is never dry, their opulence which remains sober, that sumptuosity which remains grave and so much grander without emphasis, all contribute to recommend these monuments."

A very attractive work is in the church of S. Agostino in Rome, — a group representing the Virgin and Child and St. Anna. It is full of life and expression; the Child is seated upon the lap of his mother, who is gazing upon him with a look of absorbed affection; St. Anne sits beside them with one arm around the shoulders of Mary, caressing the Child. Lübke classes this group "among the most splendid inspirations of this grand period." It brings to mind the tender and loving Madonnas and Holy Families of Raphael. The group is placed against the pillar, upon the upper part of which Raphael painted in fresco his figure of the prophet Isaiah.

In the church at Loreto, Sansovino continued the work of rebuilding the Casa Santa which was commenced by Bramante, and adorned it with sculptures in conjunction with other artists. The sculptures of the Casa Santa are reckoned among the highest productions of Christian plastic art, though they are not all of equal merit, and many of them have doubtless been overpraised. The

Casa Santa, or Holy House, is reputed to be the original dwelling, or a part of it, in which the Virgin Mary lived in Nazareth, the sacred scene of the Annunciation, and the home of the Saviour with his mother and Joseph. According to the legend it was miraculously translated, in 1291, to Fiume, in Dalmatia, and thence three years after to Recanati, whence it was transferred to its present site. It was originally of rude material and construction, but has been transformed into a marvel of magnificence. It is entirely encased in white marble, elaborately decorated with sculptures. Among these are a great number of statues representing prophets and sibyls, most of which were probably designed by Sansovino, though executed by other artists in the master's style. The prophet Jeremiah is said to be the work of his own hand. The bas-reliefs illustrate scenes from the life of the Virgin, and the legend of the Casa Santa. Some of these were doubtless executed by other artists. The Annunciation and the Birth of Christ are supposed to be by the master's hand, and are of extraordinary excellence.

Among the architectural works of Andrea Sansovino is the Corinthian vestibule which connects the Sacristy with the church of S. Spirito in Florence; the reliefs which ornament it are among his early works in sculpture. He also executed works in both architecture and sculpture in Portugal, where he spent nine years in the service of the king.

Among the most noted followers of Sansovino are Niccolo Pericoli (surnamed Tribolo), of Florence, and Francesco da Sangallo, both of whom took part in the sculptures of the Casa Santa. Andrea Sansovino died in 1529, greatly lamented, not only by his family, who were fondly attached to him, but by his countrymen, who held

him in high esteem. He was small in stature, though well proportioned; his complexion was fair, his hair long and soft; and though he had a slight impediment in his speech, when he discoursed, he spoke "well, and to good purpose."

PIETRO TORRIGIANO.

PIETRO TORRIGIANO was born at Florence about 1472. In his youth he studied in the gardens of Lorenzo de' Medici in Florence, in company with many other pupils, who afterwards became distinguished in sculpture. Torrigiano was possessed of much talent, and became a skilful artist, but he was of a jealous and quarrelsome temper. Vasari says: "He could never endure that any other should surpass himself, and often set himself to spoil with his hands such of the work of his fellow-students as he perceived to display a degree of excellence to which he could not attain, when, if those whom he thus attacked resented the injury, he would often assail them further, and that with something harder than words." Cellini describes him as a man of "a magnificent figure, and of a most audacious deportment." Michael Angelo, who was a fellow-pupil with Torrigiano, became the victim of his jealous rage and ungoverned passion, and for this personal outrage Torrigiano was obliged to flee from Florence. He repaired to Rome, where he was employed for a time in the decorations of the Vatican; but, following his restless inclinations, he soon abandoned sculpture and enlisted as a soldier. Not gaining the distinction which his ambition demanded, he returned to his artistic pursuits, executing several small

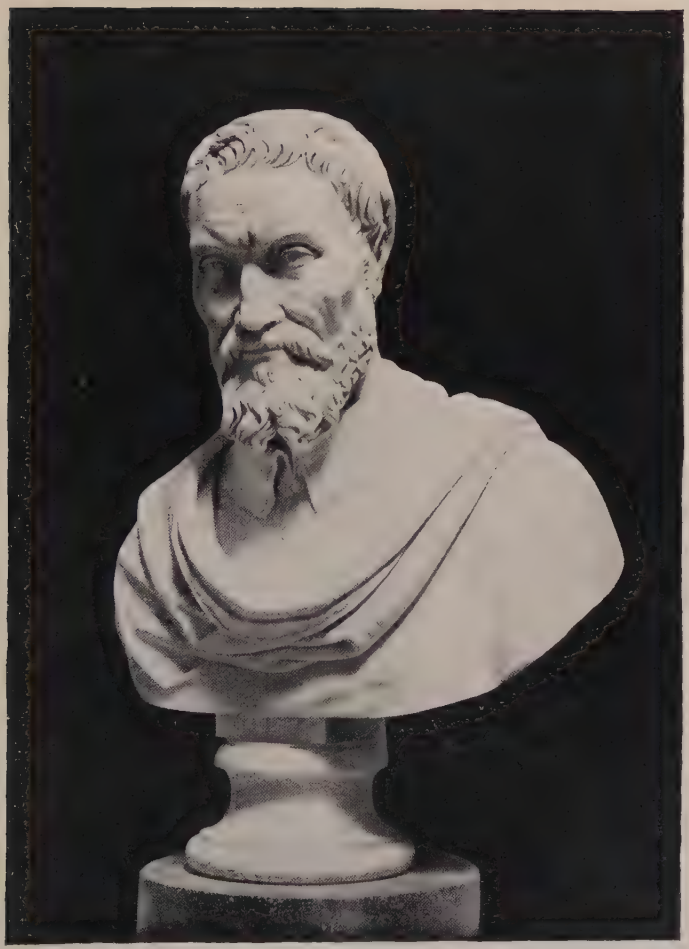
works which were purchased by Florentines. He afterwards proceeded to England, where he was favored by the king, Henry VIII., and was employed in a variety of works in sculpture. Among them is the tomb of Henry VII., and his queen, Elizabeth of York, in the chapel of Henry VII. in Westminster Abbey, finished in 1519. Lord Bacon called this "one of the stateliest and daintiest tombs in Europe." It is in the style of a detached structure, with arcades of black marble, and is richly adorned with statues and reliefs. The figures of the king and queen, in gilt bronze, are simple and noble, and of fine finish. The altar tomb of Margaret of Richmond, mother of Henry VII., in the south aisle of the same chapel, is supposed to be the work of Torrigiano. He was commissioned to execute a monument for Henry VIII., but he soon after left England and went to Spain. There he executed various religious works which were highly prized; among them a Virgin and Child, which was so beautiful that the Duke of Arcos desired a repetition, for which he promised a liberal compensation. Torrigiano completed the work, and the Duke sent in payment a large quantity of coins of very small value, which so exasperated the fierce-tempered artist that he seized a mallet and shivered the group to pieces. It is said that fragments of the unfortunate group of the Madonna and Child are preserved in Seville with great care, among them a most perfect hand.

Torrigiano was accused of heresy, and condemned to death by the Inquisition, which sentence he only escaped by starving himself to death. Thus, in 1522, terminated the stormy life of this brilliant artist.

MICHAEL ANGELO BUONAROTTI.

MICHAEL ANGELO BUONAROTTI, written also MICHELAGNOLO BUONARROTI, was born on the 6th of March, 1475, or, according to the Florentines, who dated the beginning of the year from March 26th, in 1474. His birth occurred on Sunday, and, as we are informed by tradition, "under a fated and happy star." He was christened Michelagnolo according to an inspiration of his father, who was impressed with the feeling that something more celestial pertained to him than to ordinary humanity. Unquestioning faith in the "happy star" must have been wanting, however, for we are told that, as the boy grew older, and exhibited an unconquerable love for drawing, he was beaten for indulging it.

Lodovico Buonarotti, the father of Michael Angelo, was Podestà or Mayor of Chiusi, the ancient Clusium Novum, and of Caprese, a small town in the valley of the Singerna, in the vicinity, and in the latter place Michael Angelo was born. When Lodovico's term of office expired, he removed with his family to Settignano, near Florence, to a farm which he had inherited from his ancestors. The place abounded in stone quarries, which were worked by the natives, and Michael Angelo, who was still an infant, was placed with the wife of a stone-cutter to be nursed. Giorgio Vasari, of Arezzo, a friend and pupil of Michael Angelo, relates that the sculptor once said, jestingly, to him, "Giorgio, if I have anything good in me, that comes from my birth in the pure air of your country of Arezzo, and perhaps also from the fact that with the milk of my nurse I sucked in the chisels and hammers wherewith I make my figures."



When a lad twelve or fourteen years of age he formed a friendship with Francesco Granacci, who was somewhat younger, and a pupil of Domenico Ghirlandajo, then one of the leading artists of Italy. Granacci supplied his young friend with his master's drawings, thus stimulating his love for art, and sowing the seeds of which he reaped the harvest later in the salutary influence which the more powerful genius of Michael Angelo exerted upon his own style.

At the age of fourteen Michael Angelo was placed with Domenico Ghirlandajo as a pupil, — though against the wishes of his father, — under the following terms of apprenticeship (written by the hand of Lodovico in one of Domenico's books) : —" 1488. I acknowledge and record, this first day of April, that I, Lodovico di Lionardo di Buonarroti, have engaged Michelagnolo my son to Domenico and David di Tommaso di Currado, for the three years next to come, under the following conditions : That the said Michelagnolo shall remain with the above-named during all the said time, to the end that they may teach him to paint and to exercise their vocation, and that the above-named shall have full command over him, paying him in the course of these three years twenty-four florins, as wages, in the first six namely, in the second eight, and in the third ten, being in all ninety-six lire. The above-named Michelagnolo has received two florins in gold this sixteenth day of April, I, his father, Lodovico di Lionardo, having received twelve lire and twelve soldi on his account."

In the school of Ghirlandajo the youth soon gave proof of his extraordinary ability, surpassing his fellow-pupils and astonishing his master. He remained for three years in this atelier, and though various stories of his life

there are told, probably but few facts are known. The third year of his apprenticeship opened to him a somewhat wider field for improvement. Loronzo de' Medici, the accomplished and art-loving prince, possessed among his collection in the garden of S. Marco many valuable remains of antique art, and, wishing to promote the progress of art in Italy, he requested Ghirlandajo to send such pupils as desired a knowledge of sculpture to his collection for study, promising to provide for them while thus devoting themselves. Michael Angelo and his friend Francesco Granacci were selected for this privilege, and together pursued their studies in the gardens of S. Marco. It was there that Michael Angelo made his first attempt in marble, executing a copy of the head of an old Faun. In this he departed somewhat from the original, and probably supplied, according to his own fancy, what happened to be wanting, as the work was much injured. Having supplied the mouth with a full set of teeth, Lorenzo took occasion to criticise it in a jesting way, saying to the young sculptor, "Thou shouldst have remembered that old folks never retain all their teeth, some of them are always wanting." Believing that the criticism was offered in earnest, and wishing much to please his benefactor, as soon he had departed Michael Angelo proceeded to break out a tooth, and give the mouth the requisite look of old age. This highly amused the prince, so skilfully was it done, and increased his admiration for the boy's talent. So interested did he at length become, that he sent for Lodovico and asked to have the young sculptor intrusted to his immediate care. With his father's consent he was received into the palace, where he remained until the death of Lorenzo, in 1492. It was in the gardens of S. Marco that Michael Angelo first began

to worship the art of sculpture, which became, and ever remained, his favorite. Among his early works in marble is a fine bas-relief, representing the battle of Hercules with the Centaurs, now in the Casa Buonarroti in Florence.

Among other means of improvement, Michael Angelo spent months in copying the grand frescos of Masaccio in the chapel of the Carmine. Thus, every opportunity within his reach was appropriated by the aspiring pupil. His progress awakened not only the admiration of his friends, but the envy and bitterness of rivals. He was not of a conciliatory disposition, or likely to be patient under insults; and when his fellow-student and rival, the quarrelsome Torrigiano, jeered at him, he replied by a stinging sarcasm. The ruffianly retaliation for this was a blow in the face which crushed Michael Angelo's nose, somewhat to his disfigurement for life.

The death of Lorenzo de' Medici deprived the young artist of a powerful and generous patron; and though he was treated with liberality by the weak-minded son, Piero, he withdrew from Florence and went to Bologna and to Venice, spending about a year in the former city. While there he executed one of his most pleasing works, the Angel with the Candelabrum, in the church of S. Domenico. It is a kneeling figure, of a childlike beauty, which is very unlike the characteristics of his later productions. Dr. Lübke says, "It is, perhaps, the most pleasing work which he ever produced, — the effusion of an imaginative youthful mind, scarcely yet come into contact with the rude reality of life."

After this sojourn in Bologna, Michael returned to Florence, where he labored at his art for a short time, but was soon invited to Rome. He remained there only

one year; but several commissions were given him for works which are still in existence. Among these is the Kneeling Cupid, so called, now in the South Kensington Museum in London. It has been injured and restored to some extent. A more celebrated work of about the same date is the Drunken Bacchus, in the Uffizi gallery in Florence. This is a very highly finished statue, and is admired for the wonderful skill with which the effects of intoxication are indicated, in the dreamy expression and unsteady attitude of the slender, delicate figure.

Another work of this period is in marked contrast with the two last named, — one which for purity of feeling and spirituality of conception must be placed among Michael Angelo's masterpieces, — the Pietà, executed also during his residence in Rome, for the French Cardinal of St. Denis. The body of Christ is sculptured with great perfection, and is of the most refined and delicate beauty, while the face and attitude of the Madonna express the very sublimity of sorrow and resignation. It is in the Cappella della Pietà, in St. Peter's, — the first chapel in the south aisle. The simple beauty and solemnity of the group are marred by the addition of two bronze angels above, holding a crown over the head of the Madonna.

The Madonna and Child, in the cathedral of Bruges, called the Madonna of Bruges, — a group of similar touching character, — is attributed to Michael Angelo, and probably with justice, at least as regards the design. It represents the Madonna, nearly life-size, seated with the Child in her lap, partly supported by the folds of her drapery. She is clasping him with one hand, and the other rests almost listlessly on her knee. A book lies beneath her hand, and her thoughts are evidently of the darkly shadowed future, while the lovely face of the Child

seems to reflect, in a childish way, the deep sadness of the mother's aspect.

When Michael Angelo returned to Florence, he found another patron in Pietro Soderini, who had been elected Gonfaloniere in 1502. By this ruler he was employed both in sculpture and in painting. Among his works in sculpture of this period was the colossal David, which occupied him for a year and a half, and was finished in 1504. A statue had been commenced upon the block of marble from which the David was carved, by another sculptor, and Michael Angelo was obliged to accommodate himself to the existing shape of the marble; but so masterly was the achievement that the spectator can only believe that the figure which he contemplates was the sculptor's highest ideal of the shepherd conqueror. The statue was placed in front of the Palazzo Vecchio, — a position which was chosen by Michael Angelo himself at a council of contemporary artists, — where it remained exposed to the perils of accident and the injurious effects of the weather, till 1862, when a wooden shelter was provided for it. It has now been removed to the Academy of Fine Arts, and placed in a structure erected for its reception.

Not long after the accession of Julius II. to the papal throne, Michael Angelo was invited to Rome. The Pope attracted him by such generous offers that he was induced to accept the invitation, to the great regret of his friends at Florence, and to the neglect of various commissions which he had received there.

The first work of importance upon which he was engaged in Rome was the magnificent design for the mausoleum of Pope Julius, — a work which was destined to occupy the artist at intervals to his old age. The cum-

brous architecture of this design had not much attractiveness in itself, and was evidently intended to serve only as a frame-work for the magnificent sculptures which were to adorn it. The task confided to Michael Angelo was one worthy of his powers, and happily in accord with his tastes. While he was despatched to Carrara to superintend the quarrying and transporting of the marble required for the monument, Julius decided that the rebuilding of the Basilica of St. Peter would be the only plan for providing a fitting site for so grand a work. Though finally constructed upon a much diminished scale in S. Pietro in Vincoli, some of the main features of the original design for the structure were preserved.

The work was begun auspiciously, but soon began to suffer long delays. The interest of the Pope in its speedy completion subsided, and Michael Angelo was employed in various other important undertakings, both in sculpture and in painting, and he suffered much from the arbitrary disposition of his patron. Impatient and fiery himself, he was unable to endure the discord, and once left Rome and returned to Florence; it was only after repeated efforts that he was prevailed upon to return. Pope Julius had just expelled the usurping Bentivogli from Bologna, and one of the first commissions given to the sculptor on his return was a bronze portrait statue of his Holiness to be set up in Bologna. This was erected in 1508; it was of colossal size, the right hand raised, the left holding a sword and keys. The Pope, on looking at the model, whose grandly stern aspect can be imagined, had inquired whether he was supposed to be blessing or cursing his people. "Admonishing them to behave themselves discreetly," was the reply. Before completing the design, the sculptor had asked if a book should be placed in the left

hand; and Julius had replied, "Put a sword into it, — I know little of letters." The statue was placed over the portal of S. Petronio, but three years after it was destroyed by the people, and the bronze was sold to Duke Alfonso of Ferrara, who cast from it a cannon called the "Julian." The head was preserved, but, unhappily, is now lost.

Pope Julius died in 1513, leaving to his executors the care of constructing his monument upon a simpler plan than the one at first designed. A second contract was made between Michael Angelo and the executors, according to the modified design, but the work was again repeatedly interrupted, and was only completed in 1545, when, in its present dwarfed form, it was erected in S. Pietro in Vincoli. As a whole, it is a very unsatisfactory work, and some of the details are poor and insignificant. Its chief glory, the figure of Moses, which was executed in the maturity of the artist's powers, is regarded as the most sublime production of modern sculpture. This massive form, seated upon a fragment of stone, might, at first sight, suggest the idea of repose; but as we look, the figure from head to foot becomes alive with the expression of spiritual activity, which is almost fierce in its intensity. The great leader, ordained of God to promulgate His law, has just descended from the mount which burned with the Awful Presence, and the apostasy of his people reveals itself to his astonished gaze. The glance of the eye, the expanding nostril, the contracting muscles of the forehead, portend the storm of indignation which is about to burst upon the idolatrous Israelites. He seems about to speak in a voice that shall echo the thunders of Sinai. This statue was intended for a niche in one of the four façades of the mausoleum. As it was originally

placed in S. Pietro in Vincoli, it was partly concealed in a niche; but a few years since, under the direction of Canova, it was moved forward, and placed upon a higher pedestal.

Upon the sarcophagus above is a figure of Pope Julius, lying in an uneasy attitude, — the work of Maso del Bosco. A statue of the Madonna, a prophet, and a sibyl, and two female figures called Active and Contemplative Life, — the two last by Michael Angelo, — with several busts, adorn the sepulchre. This work, in "the poverty of its accomplishment" compared with the magnificence of its original design, is a sad memorial of the toil and warfare through which Michael Angelo pursued his favorite art, and of the disappointments which he experienced in such uncommon measure. But, as has been said, the statue of Moses is alone sufficient to render the monument glorious; and of the whole group, the spectator only recalls this figure, guarding in solitary majesty that tomb of the Pope whose ashes repose elsewhere.

Two noble figures, executed probably about 1505, called the Slaves, or Captives, were originally intended for the tomb of Julius II., and, according to Vasari, represented the provinces subjugated by that Pope, and brought under obedience to the Apostolic Church. When the plan which included these figures was abandoned, Michael Angelo presented them to Signor Roberto Strozzi, who had nursed him during an illness, it is said, and they were afterwards sold to King Francis I. After various changes they were purchased for the Louvre. These figures are grand and full of meaning; one is marked by the expression of mental suffering endured with resignation, while the other appears to submit to his humiliation with a gloomy defiance. Fine casts of these figures are

in the Hall of the Renaissance, in the Corcoran Gallery at Washington; casts of them are also to be seen in other art collections in this country.

Among the most noteworthy of Michael Angelo's minor works is a statue of Christ, belonging to his earlier Roman period; it was not quite completed by his own hand, but was finished by a Florentine sculptor, Federigo Frizzi, and placed in S. Maria sopra Minerva. It is a nude figure, turning slightly to the left, holding a cross at his right side. Widely differing opinions have been expressed with regard to this work; probably the dissatisfaction which is so common arises in great part from its unlikeness to the traditional type of form and features which Christian art has given to representations of the Saviour. Charles Heath Wilson, author of "Michael Angelo and his Works" (London, 1876), says: "This statue, considered as a work of expression and of religious art, is in both respects without a parallel in its irreverence. . . . . If it can be forgotten whom the statue represents, its value as a work of art may then be fully estimated. It is a noble embodiment of beauty and manly grace. As a St. Sebastian, with the exception of its utter nudity, it would have been perfect. A noble figure of early manhood with a look of glowing triumph on the face, it might have been brought within the pale of Christian art, as that saint, or some other youthful martyr. But considered as a statue of the Saviour, with all his sacred associations, its excellence as a work of art is forgotten in the surprise and pain with which it is necessarily looked on by every reverent mind."

Charles Christopher Black, author of the "Life and Labors of Michael Angelo Buonarotti" (London, 1875), says: "The figure, which is undraped, stands in an at-

titude of much dignity, holding in his arms a massive cross, somewhat raised from the ground. No particular event in the history of our Lord is sought to be represented; we have simply Him who died to save mankind, holding up, it may be as a warning against forgetfulness, the instrument of the sufferings by which our salvation was assured. This single and grand idea is to our minds magnificently rendered. The features may not be of the usual type sanctified by tradition, — when was Michael Angelo other than original? — but they are fully equal to any other representation of an unapproachable perfection." The statue is in front of the high altar of S. Maria sopra Minerva, and recent restorations of the church have consigned it to darkness almost. The effect is marred by the addition of bronze drapery about the middle of the figure, and the right foot is covered with brass on account of injuries from the ardent devotions of the crowds of pilgrims who visit it.

Leo X., the successor of Julius II., was a native of Florence, and he was desirous that the talents of his gifted fellow-citizen should be employed upon some memorial of himself, in his native city; the work of constructing the façade of S. Lorenzo was therefore intrusted to Michael Angelo. He prepared the design, and erected the inner façade. He also built the new sacristy of S. Lorenzo, the crypt of which contains his famous tombs of the Medici. Upon these he was occupied, with many interruptions, from about 1521 until 1534, and they were finally left incomplete in some parts. The sculptor was obliged to submit to the most trying dictation, and to tedious delays in his work, — at times forced to leave his professional pursuits and engage in the work of quarrying marble, and in other unworthy tasks. The chapel con-

taining the mausoleums is quadrangular, and entered from the south transept of the church. Upon the right is the tomb of Giuliano de' Medici, Duke of Nemours, the younger son of Lorenzo the Magnificent; opposite is that of Lorenzo de' Medici, Duke of Urbino, grandson of Lorenzo the Magnificent. In these master-works there is nothing conventional; they are conceived and executed with the utmost freedom, and with the marked originality of Michael Angelo's genius. The sculptures seem quite independent of their architectural framework, and there is much valueless criticism expended upon the unfitness of the structures for the statues which they support.

There is nothing in the history of Lorenzo and Giuliano de' Medici that gives any clew to the meaning with which the two statues are invested, and it is evident that no real personages occupiéd the mind of the artist when he conceived these sublime figures. The statue which surmounts the tomb of Lorenzo has been named Il Pensiero, and it was indeed a thought which Michael Angelo evoked from the formless stone. The sombre figure expresses in its attitude and air a silence so deep as to be awful; and yet it gives not the faintest hint of mental rest or peace. The peculiar helmet which shadows the face adds to the solemn and mysterious air of the figure. Below, upon the sides of the sloping lids of the sarcophagus, two giant figures, called Dawn and Evening, are reclining.

The figure above the tomb of Giuliano is in marked contrast with the other, but is of an equally ideal character. Upon the sarcophagus are also two figures, called Day and Night; the latter, a female figure, representing most touchingly the deep sleep of exhaustion and forgetfulness. The gloomy accessories are a tragic mask, — the owl,

the poppy. The companion figure is one of incarnate strength, — a giant rousing from his slumbers. It is not unlikely that the grief and gloom of the artist at the loss of freedom for his beloved Florence found utterance in these sculptures. "Few can contemplate the four mighty statues which adorn these two sarcophagi, without an innate consciousness that they are gazing upon the products of loftiest thought and that to a proper comprehension of their greatness a preliminary feeling of reverence is essential. The critics who complain of the immeasurable strength in the figure of Day, who find the awful figure of Night overwrought and unfeminine, and proclaim as a great discovery, that the whole series are far too heavy for the coffers to which they are affixed, need not be reasoned with, but passed over. They belong to the class who doubt whether Ajax could really lift a stone tasking the powers of ten degenerate men of modern days, or carefully calculate the latitude and longitude of Prospero's enchanted island." *

For the same chapel of S. Lorenzo, Michael Angelo designed a group of the Madonna and Child; the execution is said to be by his pupils; the work is unfinished.

In the cathedral of Florence, behind the high altar, is an unfinished group representing the Dead Christ, the two Marys, and Joseph of Arimathea, executed from a single block of marble. The fact that it is unfinished is not in this case due to the interference of others, but to a flaw in the marble. It is a work of his old age, undertaken, according to Vasari, for the reason that "the use of the hammer kept him in health." For many years it remained in the sculpture-room of the chapel of S. Lorenzo, but in 1722 it was placed behind the high altar of the cathedral.

* Charles Christopher Black.

In the Uffizi Gallery are several unfinished works in marble, and some small sculptures by the master are preserved in the Casa Buonarroti.

Michael Angelo was very eminent as an architect, and designed various churches, palaces, and other edifices. He was for many years the architect of St. Peter's, and to his genius its magnificent dome is due. The Laurentian Library in Florence is regarded as a fine example of his architectural skill. He also executed at different periods important engineering works. During the existence of the Republic of Florence, he was employed in rebuilding the fortifications of the city. Very interesting drawings relating to his labors in this department are to be seen in the Casa Buonarroti.

It would be impossible to give an account of the works of Michael Angelo, in either sculpture or painting, in chronological order, in consequence of the interruptions and delays with which he had to contend, from first to last. The disappointments and vexations which beset him in his career as an artist were supplemented by the harassing importunities of thriftless and selfish relatives. Naturally of a proud and impetuous temper, he was peculiarly susceptible to the irritation of unreasonable demands and weak interference, and he sometimes exhibited the most violent anger, in which he did not spare even the unoffending; but in the records of his private life, and in his letters and other writings, the noble and gentle traits of character by far preponderate. An anecdote is related by Armenini, — an artist who was contemporary with Michael Angelo, and author of *Veri Precetti della Pittura*, — which illustrates his gratitude and kindness of heart, as well as his marvellous power of conception and execution. "Meeting one day, behind S. Pietro, with a young Ferra-

rese, a potter who had baked some model of his, M. Angelo thanked him for his care, and in return offered him any service in his power. The young man, emboldened by his condescension, fetched a sheet of paper and requested him to draw the figure of a standing Hercules. M. Angelo took the paper, and, retiring to a small shed near by, put his right foot on a bench, and, with his elbow on the raised knee, and his face on his hand, stood meditating a little while, then began to draw the figure, and, having finished it in a short time, beckoned to the youth, who stood waiting at a small distance, to approach, gave it to him, and went away toward Belvedere. That design, as far as I was then able to judge, in precision of outline, shadow, and finish, no miniature could excel: it afforded matter of astonishment to see accomplished in a few minutes what might have been reasonably supposed to have taken up the labor of a month."

Probably the brightest period in the life of Michael Angelo was that in which he enjoyed the friendship of Vittoria Colonna. She was one of the most beautiful and talented women of the brilliant age in which she lived, and she was not less distinguished for her virtues. She was the daughter of Fabrizio Colonna, Grand Constable of Naples, and was born in 1490. When four years old she was betrothed to Ferdinando d' Avalos, Marquis of Pescara, of the same age, to whom she was married at the age of seventeen. Her husband became a celebrated general, and died in 1525 from wounds received at the battle of Pavia. Vittoria was childless, and after her husband's death she sought consolation in retirement, and in the cultivation of her poetic talent. In 1536 she removed from Naples and took up her residence in Rome, where her acquaintance with Michael Angelo began, and

rapidly ripened into the most intimate and enduring friendship. The sculptor, already more than sixty years old, cannot be regarded as the lover of this widow of forty-six, who was devoted to the memory of her husband; but their attraction was certainly mutual, and the delight that each found in the society of the other arose, not only from the congeniality of their minds, but from a deep and pure affection. The grave, stern nature of the sculptor found in the companionship and affection of this woman its complement and its embellishment. For a few years her society and correspondence brightened his sombre life, and her death, in 1547, caused him the deepest sorrow he had ever known.

Michael Angelo was a dutiful and affectionate son and brother, though often sorely tried by the selfish exactions of his family; and to his home in Florence he was most strongly attached. He wrote to his brother Buonarroto, from Bologna, where he was engaged for many months upon the bronze statue of Pope Julius: "I remain here with the greatest inconvenience and extreme fatigue, and I think of nothing but my work day and night, and I have suffered so much labor and fatigue that, had I to make another, I do not think my life would last me, for it has been an immense undertaking, which, if given into the hands of another, he would have succeeded but badly in. But I consider that the prayers of some person have helped me, and kept my judgment sound, for it was against the opinion of the whole of Bologna that I could ever have conducted the work. After the casting, and even before, there was no one who believed me capable of ever casting it. It is enough for me that I have conducted my work to a good end, but I shall not have entirely finished it this month as I had thought, but in the

next it will certainly be finished and I shall return." Again he writes: "I live in great anxiety and extreme bodily fatigue; I have no friends of any sort, and wish for none."

To his father he wrote from Rome: —

"DEAREST FATHER, — I have had a letter from you to-day, September the 5th, which gave and still gives me great anxiety, as it tells me that Buonarroto is ill. I beg of you, as soon as you have read this, to let me know how he is, because, if he is really very ill, I will come by the post to you during the ensuing week, although this would be the greatest hindrance to me, — for this reason, that I am to be paid five hundred ducats when I have earned them; this is the agreement I have made with the Pope, and as many more he will give me when I have begun another part of my work. But he has gone from here, leaving me no orders whatever, so that I find myself without money, nor do I know what to do if I go away. I should not like him to despise me and lose me my earnings, in which case I should be badly off. I have written him a letter, and am waiting the answer. Yet if Buonarroto be in danger let me know of it, because I shall leave everything. Make arrangements for his comfort, and do not let him want for money to help him.

"Your MICHELAGNIOLO, *Sculptor in Rome.*"

In another letter to his father he writes: "There are certain ducats in small coin, which I wrote to you about, that you should claim them. If you have not taken them, ask for them at your leisure, and if you have need of more, take just what you may require, for as much as you want so much will I give you, even should you spend all. And if it be necessary that I should write to the

governor of the hospital let me know. I have heard from your last how affairs are going on. I am anxious about them. I cannot help you in any other way, but do not, on this account, alarm yourself, and do not give yourself an ounce of melancholy. Because, if goods are lost, life is not lost. I will do so much for you that it will be more than what you may now lose. But do not look forward to it too much, as it may fail. Nevertheless, do your best, and thank God that as this sorrow had to come, it came in a time when you were better able to help yourself than in times past. Think only of your life, and sooner let the things go than suffer inconvenience, for it is more precious to me to have you alive and poor than all the gold of the world if you were dead."

Among his letters written in old age is the following to his friend Giorgio Vasari, in reply to the announcement that a son had been born to his nephew Leonardo, and christened Buonarroto. "My dear friend Giorgio, — I have felt much pleasure in reading your last, seeing that you still remember the poor old man, and also because you were present at the triumph of which you write, and have seen the birth of another Buonarroto. For this intelligence I thank you as much as I can or may, although I am displeased by so much pomp, seeing that no man should laugh when the whole world is in tears. I think, too, that Leonardo should not rejoice so much over the birth of one who is but beginning to live; such joy should be reserved for the death of one who has lived well."

In 1556, the faithful Urbino, who had been for many years the servant and companion of the lonely old man, was taken away from him by death, and he wrote to Vasari: "I have had him twenty-six years, have ever

found him singularly faithful, and now that I had made him rich, and hoped to have in him the staff and support of my old age, he has disappeared from my sight; nor have I now left any other hope than that of rejoining him in Paradise. But of this God has given me a foretaste, in the most blessed death that he has died; his own departure did not grieve him, as did the leaving me in this treacherous world, with so many troubles. Truly is the best part of my being gone with him, nor is anything now left me except an infinite sorrow."

After the death of this faithful servant and friend, the old master sought rest and consolation in a sojourn among the mountains of Spoleto, where he enjoyed the tranquil society of the hermits, finding the peace and repose which he could find nowhere but in the solitudes of nature. He wrote: "I have in these last days undertaken a visit in the mountains of Spoleto, to the hermits abiding there, at great cost of labor and money, but also to my great pleasure, insomuch that I have returned to Rome with but half my heart, for of a truth one finds no peace or quiet like that of those woods."

His last years were spent in Rome, and his labors in his favorite art continued unremitting to the last. A friend once, referring to his habit of constant work, remarked that the thought of death must be very unwelcome. "By no means," the old sculptor replied, — "for if life be a pleasure, yet, since death also is sent by the hand of the same Master, neither should that displease us." He died in 1564, having nearly completed his eighty-ninth year. One of his last requests was that his remains might be laid beside those of his relatives in his beloved Florence. Near the close of the last day of his life he said to the friends about him, "I give my soul

to God, my body to the earth, my wordly goods to my nearest relations"; and added, "When dying, my friends, remember the sufferings of Jesus Christ borne for us." Great honors were paid to his memory in Rome, and his remains were deposited for a time in SS. Apostoli, where a cenotaph has been placed; they were subsequently removed to Florence and interred, with solemn ceremonies, in Santa Croce.

GIOVAN-FRANCESCO RUSTICI.

GIOVAN-FRANCESCO RUSTICI was born in Florence about 1476. He was of noble birth, and devoted himself to sculpture from love of the art. He was a pupil of Andrea Verocchio, and fellow-pupil with Leonardo da Vinci; he afterwards attached himself to Leonardo, whom he served with faithfulness and affection, and by whom he appears to have been much beloved. Something of the great master's spirit animates the creations of Rustici; among other things he acquired Leonardo's method in the delineation of horses, in which he took great delight, copying them in every possible manner, and in all sorts of materials. His love for animals was excessive: he delighted in them, and in reptiles even, which only aroused feelings of horror or repulsion in others.

The principal work of Rustici is a bronze group representing the Preaching of St. John the Baptist, consisting of a statue of St. John, a Pharisee, and a Sadducee, larger than life; the two last are listening in most expressive attitudes. It is said that these figures were executed ac-

cording to the designs of Leonardo da Vinci. This group ranks among the most excellent of modern sculptures. It is above the northern door of the Baptistery at Florence. The work was executed by order of the merchants' guild of Florence, and during its execution the artist was obliged to sell an estate belonging to his inheritance to meet his necessary expenses. But when the group was finished, to the admiration of all who saw it, Rustici's well-earned recompense was disputed, and he was allowed but one fifth of the sum to which he was entitled.

Various productions by this artist mentioned by Vasari have disappeared.

In consequence of civil commotions Rustici left Florence in 1528, and went to the court of France, where he was employed by Francis I. upon the works at Fontainebleau. He was engaged upon a model for the equestrian statue of King Francis, but after the death of that monarch the work was laid aside.

Rustici was a man of upright life, of great kindness of heart, and was especially charitable to the needy. He experienced many vicissitudes of fortune, but Vasari tells us that in his old age he was cared for "as befitted his condition and merits," — and adds, "It is not to be questioned, being true above all other truth, that even in this life, the good that we do to our neighbor for the love of God is often restored to us by twice a thousand-fold."

Rustici died in France in 1550.

JACOPO SANSOVINO.

JACOPO TATTI, surnamed SANSOVINO after his master, Andrea Sansovino, was born in Florence in 1477. He was the son of Antonio Tatti, who belonged to a family of honorable position and character, which was especially favored by the Medici. In his early years Jacopo was sent to school where, though he displayed much intelligence in learning, he preferred the study of design to that of letters, and was finally permitted to enter upon the study of sculpture with Andrea Sansovino, then the best sculptor and architect of the time, though his young pupil was destined greatly to surpass him. The relations of the two came to be like that of father and son; instead of awakening feelings of jealousy, the superior talents of Jacopo seemed only to increase the attachment of his teacher.

Having formed an acquaintance with Giuliano Sangallo, architect to Julius II., Jacopo was by him taken to Rome, where he was noticed by Bramante and other eminent artists, as well as by Pope Julius. It is probable that he was instructed in architecture by Sangallo. He made a careful study of the antique statuary in Rome, among other things making a copy of the Laocoön group, which was afterwards cast in bronze. He returned to Florence in 1511, and was occupied with various productions in sculpture, which brought him much fame. He again went to Rome, where he was for a time employed in architectural works. The taking of Rome by Constable Bourbon drove Sansovino from the city, and he took up his abode in Venice, where he was retained by the Doge Andrea Gritti, for whom he undertook important

works in architecture and sculpture. He liked well his home in the Venetian Republic; though urged to return to Florence, and to Rome, and invited to Ferrara, his reply to all solicitations was, "Having the good fortune to reside in a republic, it would be madness to go and live under an absolute prince."

For forty years Jacopo resided in Venice, and his genius stamped itself upon the sculpture and architecture of the period. Among his sculptures are those in the church of S. Marco, some of which are of high excellence. For the choir he executed bronze reliefs, illustrating legends from the life of St. Mark; and he made the bronze gate of the sacristy, which is a magnificent piece of work, embellished with scenes from the life of Christ in relief. These are highly picturesque in style, and sometimes the dignity of the subject is a little compromised. Upon the breastwork in front of the high altar in this church he made bronze statuettes of the four Evangelists. The small bronze gate to the altar of the sacrament he adorned with a relief of Christ surrounded by Angels.

In the church of S. Maria dei Frari, upon the baptismal font, is a small seated figure of St. John the Baptist, which is admirable for its expression of tender feeling. The monument of the Doge Francesco Venier in S. Salvatore is one of his late works, and of great excellence. The portrait of the Doge is very dignified, and the structure is adorned with symbolical statues, those of Hope and Love by the master.

The two famous statues of Mars and Neptune that guard the grand staircase of the Doge's palace are by Jacopo. These colossal marble figures give the name of *Scala dei Giganti* to the stairs,

The architectural works of Jacopo Sansovino are remarkable for grace and elegance. His most celebrated work in this department is the Library of S. Marco, one of the finest secular edifices in Italy.

In the delineation of women and of children this artist could scarcely be surpassed; sweetness of expression and grace of form are characteristics of his women, and the figures of his children are of the soft roundness of nature itself.

Jacopo was much esteemed for his personal qualities, as well as for his artistic genius. He was a man of truth and honor, and, though violent in his anger, was most susceptible to kindness and gentleness. To his relatives he was so devoted as to deprive himself of enjoyments for the sake of assisting them. He was so highly esteemed in Venice that, when an extraordinary tax was raised by the Senate, he and the painter Titian were alone exempted. He died in 1570.

ALONSO BERRUGUETE.

ALONSO BERRUGUETE, an important Spanish sculptor, was born in 1480. He went when young to Italy, and remained for many years studying in Rome and Florence. It is said that he studied under Michael Angelo, and assisted him in various works executed for Julius II. Returning at length to his native country, he executed many important works in the style of the Italian art of the period. Among them may be noted, as excellent examples, the reliefs in the choir of the cathedral at Toledo; and the monument of the Car-

dinal and Grand Inquisitor Don Juan de Tavera, in the church of the Hospital of S. Juan in Toledo. The sarcophagus upon which the figure of the deceased reposes is ornamented with scenes in relief from the life of St. John the Baptist.

Berruguete also practised painting and architecture. He was made court painter and sculptor to Charles V. The Italian style which he introduced into Spain was adopted by his pupils, and his school is of considerable importance in Spanish art history. Among his pupils was ESTEBAN JORDAN, who showed in his productions a strong inclination towards the style of Michael Angelo. Another pupil, GREGORIO HERNANDEZ, is especially distinguished for grandeur of expression, and for the beauty of his nude figures. Berruguete died in 1561.

BACCIO BANDINELLI.

BACCIO BANDINELLI, the son of a Florentine goldsmith, was born in 1487. He was named Bartolommeo, but was always called by the diminutive Baccio. He was a talented youth, and, taught the elements of design by his father and afterwards instructed by one of the best sculptors of the time, he became eminent in his profession. He also became noted for being vain, quarrelsome, and dishonest. The productions of Michael Angelo awakened a powerful ambition in the mind of this artist, and he desired to set himself up as a rival of his celebrated and talented countryman. He even turned his attention to painting; but his labors in this direction were not greatly successful, though he was an excellent designer.

Among the most important of his works in sculpture is the marble group of Hercules and Cacus, at the entrance to the Palazzo Vecchio in Florence. Michael Angelo was first commissioned to execute a group for the place, but, being obliged by other important engagements to defer the work, the commission was transferred to Bandinelli. It is said that the block of marble destined for the group fell into the Arno on its way to Florence, which gave rise to the joke that it attempted to drown itself rather than submit to be chiselled by the hands of Bandinelli. The wax model which Michael Angelo made for his intended work is now in the South Kensington Museum. It appears to represent Samson fighting the Philistines.

Lübke characterizes the group by Bandinelli as an "empty, ostentatious work." The same writer says: "The only tolerable work of this intolerable artist is the marble choir screen in the cathedral, which he executed in the latter part of his life, with the aid of his pupils and assistants. It is adorned with eighty-eight figures of apostles, prophets, and saints, in very shallow relief, most of them in a simple and distinct style, displaying excellent adaptation to the space, and some of them in unconstrained, and even noble attitudes; on the whole, however, they produce a very monotonous effect." In the opinion of Westmacott (the younger), "The fault of his composition generally, whether of one or several figures, is in its too picturesque arrangement, and in his placing his figures in somewhat forced and affected attitudes."

His statues of Adam and Eve are in the Palazzo Vecchio, but they are inferior. His bas-reliefs are his best productions; some of those in the Florentine cathedral have been engraved by Raphael Morghen.

He died in 1559, and was buried in a chapel of the church of the Servites in Florence, where his tomb is to be seen; upon it are the portraits of himself and his wife in relief.

Among the most noted pupils of Baccio Bandinelli was GIOVANNI DELL' OPERA, or more properly BANDINI, who assisted his master in some of his works, and who was one of the sculptors of the monument of Michael Angelo in S. Croce. The statue of Architecture is by the hand of Giovanni; the statue of Sculpture is by Valerio Cioli, a Florentine sculptor; and that of Painting, by BATTISTA LORENZI, another distinguished pupil of Bandinelli. Lorenzi also executed the bust of Michael Angelo, which adorns the tomb; it is considered a very faithful likeness. Of the three allegorical statues that of Architecture by Giovanni dell' Opera is the finest.

ALFONSO LOMBARDI.

ALFONSO LOMBARDI, or, more properly, ALFONSO CITTADELLI, was born at Lucca in 1488. He first became distinguished for his medallion portraits in wax, plaster, and terra-cotta. Later he worked in marble. In the nobleness and beauty of his heads he has scarcely been surpassed. His early works are marked by the naturalism predominant in the fifteenth century, sometimes to a very repulsive degree; but later productions exhibit a purer influence, and his best works are in a style of comparative dignity and beauty. One of the most beautiful productions of his early period is a marble relief, adorning one of the altars in the cathedral at Cesena,

representing St. Leonhard, St. Eustachius, and St. Christopher, with the Infant Christ. "In the centre is St. Leonhard in the monk's cowl, which falls down in large simply arranged masses, and holding a chain with which he is raising his right hand. A thick curling beard encircles the beautiful head. To the left is St. Christopher, with the lovely Infant Christ, who is playing with his full beard. He is represented in an advancing attitude, the short light garment leaving the powerful and beautifully formed thigh almost free; his hand is resting on the rude stem of a tree. On the right is St. Eustachius, in the attire of a Roman warrior, rather indicated than fully detailed; the upper part of the figure is bare and the arms are naked, and the mantle has fallen down over the shoulders in rather elegant than grand folds. The head is charming in its youthful splendor, and is surrounded with long curls; in form and expression it calls to mind the splendid heads of Sodoma, and is one of the most exquisite creations of this golden age. The artist of these three figures still adheres, in the fine and careful treatment of the drapery, which affords an effective contrast to the simple monkish habit of St. Leonhard, to the tradition of the fifteenth century; but the figures, in their vigorous organization, mature and beautiful forms, and perfect understanding of structure, give the impression of an art which had arrived at the height of perfection." *

Alfonso Lombardi was in Bologna at the time of the coronation of Charles V., and was employed to execute the decorations upon the triumphal arch which was placed before the entrance to S. Petronio. These works won much favor for the artist. Some of the decorations of the façade of S. Petronio are by his hand; namely,

* Dr. Lübke.

those which represent the Fall of Man, the Annunciation, and the Resurrection of Christ; also, the relief from the history of Moses. In S. Domenico in Bologna he executed a graceful marble relief upon the base of the sarcophagus of S. Domenico, illustrating incidents in the life of the saint. In the Hall of Hercules, in the Palazzo Pubblico at Bologna, is a colossal figure of Hercules with the Hydra, by this sculptor.

Vasari says of Alfonso, that in his later time he exercised his art chiefly for his own gratification. He was attractive in person, but his vanity rendered him extremely unpopular. He died in 1537.

GIOVANNI DA NOLA.

GIOVANNI DA NOLA, or, more correctly, GIOVANNI MERLIANO, was born near Naples in 1488. He was a leading master in the Neapolitan school of art, and has left numerous works of excellence, though not much of his personal history is now to be learned. Most of his works are to be seen at Naples. Among his earliest productions is the monument of the three brothers Sanseverini, in the chapel which bears their name in S. Severino. One of his finest works is the tomb of Don Pedro di Toledo, back of the high altar of S. Giacomo degli Spagnuoli. Upon the base are carefully wrought bas-reliefs representing the achievements of the viceroy; at the corners are figures of the Virtues; upon the sarcophagus are statues of the deceased and his wife. The high altar of S. Lorenzo is another fine work by Nola. The church of S. Domenico contains several monuments by this sculp-

tor; also a statue of St. John, and a beautiful high relief, with statues of the Virgin and saints. He died in 1558.

Girolamo Santacroce, a sculptor of the same period, was also a leader in the Neapolitan school of art, and the two artists sometimes labored in competition.

ANTONIO BEGARELLI.

Antonio Begarelli, called also Antonio da Modena, was an eminent designer and modeller, born at Modena in 1499. He was associated with Correggio in the decoration of the cathedral at Parma, and, it is said, made the models fron which Correggio painted many of his floating figures. The style of the two masters, as regards the grace and beauty of their figures, is similar.

At Modena, in a chapel of the church of S. Francesco, Begarelli executed a large composition in terra-cotta, representing the Descent from the Cross. Mr. Perkins says of this work: "By far the most striking feature in the composition is the central group of women, one of whom supports the head, while the other two hold up the drooping hands of the Virgin, whose attitude is one of complete abandonment, and whose face wears that expression of suffering which the features sometimes retain while consciousness is suspended. Had this group been painted by Correggio, it would have ranked as a masterpiece; but owing to its fluttering and complicated draperies, and the hasty action of the women, who seem to have turned from the Crucified just in time to receive the fainting form of his mother, it is bad in sculpture."

In the nave of the church of S. Pietro are six statues by Begarelli, and in the chapel at the left of the choir is a group in terra-cotta representing the Virgin and saints bewailing the dead Christ. It exhibits nobleness of conception, and the individual figures are grand and beautiful. We are told that Michael Angelo exclaimed, on viewing this group, "If this clay were marble, alas for the antique statues!"

This master taught design and modelling, and his influence upon the art of his time must have been considerable. He died in 1565.

JEAN JUSTE.

JEAN JUSTE, a native of Tours, was an excellent French sculptor, who flourished in the early part of the sixteenth century. His works are characterized by truth of expression, tenderness of feeling, and graceful execution.

His most celebrated work is the monument of Louis XII. and his wife, Queen Anne of Bretagne, in the church of St. Denis, executed about 1520. It is of white marble, and richly decorated. The king and queen are twice represented upon the monument; below they are lying outstretched in death, and above they are kneeling in prayer. The recumbent figures are characterized by the most vivid and terrible truth, while the others are invested with all the charm of life and feeling. The monument is surrounded by twelve highly decorated arches, beneath which are statues of the twelve apostles. Upon the pedestal are reliefs representing the entry of

Louis XII. into Milan, in 1497; his passage of the Genoese mountains, and his victory over the Venetians at Agnadello, in 1507.

A monument to the children of Charles VIII. and Anne of Bretagne, in the cathedral of Tours, is also the work of this master. It is of marble, of beautiful design and finish. "On the lid, the most lovely and innocent pair of children are calmly represented side by side. The smaller one is holding his little hands under the ermine mantle, the elder is laying his hands piously one over the other. The drapery, the fine countenances with their crisp curls and soft eyelids, are all exquisitely tender. Two charming angels full of heartfelt devotion are kneeling in prayer at the head." *

Jean Juste is supposed to have died about 1534.

JUSTE LE JUSTE, brother of the preceding, was also a sculptor, and is said to have labored in conjunction with his more gifted brother.

BENVENUTO CELLINI.

BENVENUTO CELLINI was born in Florence, in 1500. He was sculptor, founder, and engraver on stone and metal. He devoted himself at first to learning music, in accordance with his father's wishes; but having a strong love for art, he was afterwards allowed to follow his inclinations, and very early produced works which were greatly admired. Cellini was patronized by the Church, and, being an excellent engraver of medals, was appointed by Clement VII. engraver for the mint.

At Florence he executed for Cosimo de' Medici one of

* Dr. Lübke.

his most admired works, — a bronze figure of Perseus, holding the head of Medusa and standing upon her body, — now in the Loggia de' Lanzi. It is full of life and vigor, yet simple in expression. The pedestal is adorned with small statues and sculptures in relief, relating to the story of Perseus. Cicognara regards the figure of Perseus as too robust; he thinks it should partake more of the character of Apollo, and less of that of Hercules. M. Taine says: "This Perseus is brother to the Discobolus, and has had his actual anatomical model: his knees are a little heavy, and the veins of the arms are too prominent; the blood spouting from Medusa's neck forms a gross, full jet, the exact imitation of a decapitation. But what wonderful fidelity to nature! The woman is really dead; her limbs and joints have suddenly become relaxed; the arm hangs languidly; the body is contorted, and the leg drawn up in agony. Underneath on the pedestal, amidst garlands of flowers, and goat's heads, in shell-shaped niches of the purest and most elegant taste, stand four exquisite bronze statuettes, with all the living nudity of the antique."

Cellini went to France at the invitation of Francis I., and while there he sculptured the Nymph of Fontainebleau, — a bronze work in high relief, which is now in the Louvre. It represents a nude figure of colossal size, and with limbs of excessive length, in a half-recumbent position, resting upon one arm, while the other is round the neck of a stag. It is of very delicate execution.

At Windsor Castle is a shield of remarkable elegance of design and workmanship, which is attributed to Cellini, and probably with justice. His small works were greatly admired, and ornamental articles attributed to him are often met with.

Cellini's life was full of adventure, and his personal character was less admirable than his genius. He left a voluminous and curious biography, — "Vita di B. Cellini," 1720, — which has been translated into English, French, and German. It is full of egotism and bombastic accounts of the author's exploits. He also wrote treatises upon sculpture, jewelry, and the casting of bronze. He died at Florence in 1570, and was buried with pomp in the church of the Annunziata.

FRA GIOVANNI ANGELO MONTORSOLI.

FRA GIOVANNI ANGELO MONTORSOLI, sculptor and architect, was born at Montorsoli, near Florence, about 1500. As he early evinced an inclination for designing, he was placed under the instruction of stone-carvers in the quarries at Fiesole, where he became quite skilful in the use of sculptor's tools. He was afterwards placed with the Tuscan master, Andrea da Fiesole, under whose instruction he remained for three years. At the end of this period, his father having died, he set out for Rome with a company of young sculptors, to find employment in the works then going forward in that city. According to Vasari, he was first employed in St. Peter's, carving "several of those rosettes which are in the great cornice that passes entirely around the church, which he did to his great advantage, receiving good pay for the same."

As an independent artist, he was employed at Rome, Perugia, and Volterra; and while still very young he

became the assistant of Michael Angelo, who was then employed upon the church of S. Lorenzo in Florence.

In 1530 Montorsoli took the monastic habit among the Servites in the monastery of the Annunziata at Florence. He was, however, recalled to Rome by Pope Clement VII., in order to restore some of the mutilated monuments of antique sculpture. He was also employed in artistic labors in Naples, Genoa, and other Italian cities. As an example of his facility, Vasari tells us that, during his travels, he on one occasion repaired to Budrione, where his brethren were holding a general chapter of their order; and in a day and night modelled two life-size figures representing Faith and Charity, which served to ornament a fountain improvised for the occasion. "This fountain," says Vasari, "continued to throw water during the whole of the day on which the chapter was held, to the great honor and glory of the Frate."

At Genoa, Montorsoli remodelled the interior of the church of S. Matteo, and adorned it with fine sculptures. This is probably his most important work. The crypt he adorned with stucco reliefs, and constructed in it the tomb of Andrea Doria. He also restored the Palazzo dei Principi Doria.

At Messina, Montorsoli erected a magnificent fountain on the piazza of the cathedral. It is of elaborate design, and is adorned with a great number of mythological and allegorical figures, the latter representing the Nile, the Ebro, the Tiber, and the brook Camaro, near Messina.

According to Vasari this artist died in 1563. He had bestowed his fortune upon the society of artists in Florence called the Compagnia di S. Luca, now the Academy of Florence.

PROSPERO CLEMENTI.

PROSPERO CLEMENTI, or, more correctly, SPANI, an eminent Italian sculptor, was born at Reggio about 1504. We are told that he was taught the principles of art by his grandfather, who was considered one of the ablest sculptors of his time. It has been said that Clementi was a pupil of Michael Angelo; and though there is some doubt of this, he was certainly an imitator of the great master's style.

The greater number of his works are to be seen in his native town of Reggio. In the cathedral are several monuments and statues by him. For the principal entrance to the cathedral, he executed colossal statues of Adam and Eve; various other statues which adorn the façade are by his pupils. The finest of the monuments is that of Ugo Rangoni, Bishop of Reggio; it was executed abont 1561, and is considerd the master-work of the artist.

In the cathedral of Parma, the principal altar is the work of Clementi; his fine monument of the jurist Prati is to be seen in the crypt. In the cathedral at Mantua is the tomb of Andreasi, Bishop of Mantua, executed by Clementi in 1551.

This artist's works are remarkable for correctness of design, and for an exquisite beauty of conception. He has been called "the Correggio of sculpture," on account of the grace of form which characterizes his productions.

He died in 1584. His tomb is in a chapel of the cathedral at Reggio, where is to be seen a fine bust of the sculptor, executed by his pupil, Bacchione.

GIROLAMO LOMBARDO.

GIROLAMO LOMBARDO, Italian sculptor, was born at Ferrara about 1510. He studied under Andrea Contucci (Sansovino), and in conjunction with another artist completed work which that master left unfinished at his death.

In sculpture Girolamo adhered to the principles of a more fortunate period of art than his own, which secured a noble style of composition; his works were also distinguished for a delicate and tasteful execution. He was one of the best of the artists who assisted in the execution of the sculptures of the Santa Casa at Loreto. He resided in the adjacent town of Recanati, where he established a foundry for the casting of his works in bronze.

The four gates of the Santa Casa are the work of this sculptor. Each gate consists of two compartments, in which are represented scenes from the life of Christ. He designed the principal door of the church at Loreto, but the execution was by his four sons. The Madonna and Child above the principal door is by Girolamo's own hand, and is said to be his last work. He is supposed to have died about 1560.

BARTOLOMMEO AMMANATI.

BARTOLOMMEO AMMANATI, or AMANATO, Italian sculptor and architect, was born at Florence in 1511. He studied under Baccio Bandinelli and Sansovino, and came to be highly esteemed in his time as a sculptor, though he is more eminent as an architect. In

sculpture he imitated Michael Angelo to some extent. He labored at Florence, Naples, and Rome, both as sculptor and architect. Among his productions in sculpture is the monument of Cardinal de' Monti, in S. Pietro in Montorio in Rome. In the Eremitani at Padua is another sepulchral monument by Ammanati, — that of Benavides, the scholar and professor of law. It is a huge structure. Lübke says: "To what a vainglorious style sculpture at this period condescended may be seen in the monument which the scholar Marco Mantova Benavides ordered Ammanati to erect to him during his lifetime (1546), in the Eremitani at Padua. Below are Knowledge and Weariness, then Honor and Fame, and above Immortality, accompanied by two other Genii. If anything indicates the decline of art, it is such empty and boastful allegories. What a cleft separates this monument from the noble tombs of the earlier period, where the deceased, under the guardianship of the Madonna and his patron saints, passes slumberingly into a better life!"

In Florence Ammanati rebuilt the Ponte SS. Trinità, in a handsome and substantial manner. He adorned its parapets with statues of the Seasons. He designed the wings and court of the Pitti Palace, and the Rucellai Palace. Among his architectural works in Rome is the façade of the Collegio Romano. He died in 1589, and was buried in S. Giovannino, belonging to the Padri delle Scuole Pie. He had in 1580 remodelled this church, and to the society he bequeathed his property. The wife of Ammanati, Laura Battiferri of Urbino, was distinguished for her poetical talent and other accomplishments.

FRA GUGLIELMO DELLA PORTA.

FRA GUGLIELMO DELLA PORTA, called MILANESE, was a distinguished Italian sculptor, born about 1512. He was a nephew of GIACOMA DELLA PORTA, an eminent architect of Milan who labored extensively in Rome during the latter half of the sixteenth century; among other works, erecting the cupola of St. Peter's after the designs of Michael Angelo.

Guglielmo studied the elements of design with his uncle, and afterwards went to Genoa and became the pupil of the painter, Pierino del Vaga. It is said that he assisted his master in the decorations of the Doria palace. Later he went to Rome, and practised sculpture, becoming a follower of the style of Michael Angelo, by whom he was much esteemed. When the Farnese Hercules was discovered, Guglielmo was intrusted with the restoration of the legs, which task he performed in so masterly a manner that, when the original limbs were discovered, Michael Angelo preferred to let the statue remain as it was. The original limbs were, however, restored when the statue was removed to Naples.

About 1550 this artist was commissioned to execute the monument of Pope Paul III. to be placed in the Tribune of St. Peter's. The statue of the Pope is a bronze figure of dignified mien, seated with hand extended in blessing. Figures of Justice and Prudence are lying upon the sarcophagus, suggesting the figures upon the Medici tomb in Florence. The statues of Peace and Abundance which belonged to the monument are now in the Farnese palace.

While in Genoa, it is said that Guglielmo was so much

esteemed by his master, Pierino del Vaga, that he offered the young artist his daughter in marriage; but the offer was declined, as Guglielmo had determined to enter the priesthood. In Rome he became intimately attached to Sebastian del Piombo, and at the death of the latter he was appointed to the office of Keeper of the Seal. He died about 1577.

PIERINO DA VINCI.

PIERINO DA VINCI, nephew of Leonardo da Vinci, was a promising sculptor, born in the early part of the sixteenth century, who died in early life leaving but few finished works. These few, however, serve to indicate what his genius might have accomplishod in its full development.

Pierino was the son of Bartolommeo, a younger brother of Leonardo. We are told by Vasari that Bartolommeo, who had married one of the best-born maidens of the Castello di Vinci, "was exceedingly desirous of a male child, and frequently described to his wife the greatness of that genius with which his brother, Leonardo, had been endowed; wherefore she prayed God that he would make her worthy to be the mother of a second Leonardo, and that by her means a successor might be presented to the family, he being now dead. Some time afterwards, and when, according to his desire, there was born to Bartolommeo a graceful little son, he was minded to give the child the name of Leonardo, but being advised by his kindred to choose that of his own father instead, he consented to give the boy the name of Piero." And so he was called

Pierino, — little Piero. He grew up possessed of great beauty and intelligence, and early evinced a taste for art by drawing and modelling small figures in clay. Bartolommeo believed that his brother had been restored to him in the person of his son; and when he had arrived at the proper age, he was taken to Florence to be instructed in art. His progress was remarkable, and, his productions becoming known and admired, he was called *Il Vinci*, for the sake of his connection with Leonardo, and for his resemblance, through his genius, to that distinguished artist.

He studied with Tribolo, and later went to Rome, where it is said he received instruction from Michael Angelo, and became an enthusiastic imitator of that great master. A bronze relief, by Pierino, representing the death of Count Ugolino and his sons, has been attributed to Michael Angelo. It is in the palace of the Conte della Gherardesca in Florence. He executed a marble relief representing the Restoration of Pisa by Duke Cosimo, which is now in the Vatican.

A small relief in marble by him, representing the Madonna and Child, St. Elizabeth, and St. John, is now in the Uffizi Gallery in Florence.

During a visit to Genoa, Il Vinci was attacked by a violent fever. Longing to reach his home, he set out for Leghorn by sea, and thence was conveyed to Pisa, where he died, worn out with fever and fatigue, not yet having completed his twenty-third year.

Luca Martini, a poet of the time, and a devoted friend of the young artist, wrote a sonnet to his memory, in which he laments the early death of "the second Vinci," which event rendered "heaven more rich, and sculpture less beautiful."

GERMAIN PILON.

GERMAIN PILON was born at Loué, a small village near Mans. The date of his birth is not known with certainty, — it has been given as 1520 and as 1515. Germain Pilon and Jean Goujon have each an important share in the restoration of French sculpture. In their works the inspiration of Italian art was exhibited in a marked degree. Pilon was instructed in the elements of art by his father, a sculptor of small reputation; and about 1550 went to Paris, where he was extensively employed.

His principal work is the monument of Henry II. and Catherine de' Medici erected in the Church of St. Denis, which occupied the artist from 1564 to 1583.

Another celebrated work, ordered by Catherine de' Medici, is a group of three women supporting a vase, which it is said was intended to contain the hearts of Henry II. and Catherine de' Medici. This monumental curiosity is known by the name of the Three Graces, but there has been much controversy in the endeavor to decide whether it represents the Graces attendant upon the goddess of Love, or the Theological Virtues. "They are stiff figures, the extreme slenderness of which is not, as in Goujon's works, moderated by graceful lines and fine expression; the drapery is arbitrarily arranged, and is full of paltry mannerism. The three females are represented standing close together, their hands touching as if for a dance. On their heads, the hair of which is elegantly dressed (*grazieusement coiffées*, as the French say), they originally bore the heart of Henry II. in an urn. . . . . It has been tried to explain the Three Graces as the Divine Virtues. This, however, is contradicted by the inscription,

which states that the Graces justly bore this heart, their former abode, upon their heads. A second distich asserts, no less truthfully, that the Queen would rather conceal this heart in her bosom. With the same truthfulness, Diana of Poitiers says on the monument of her husband, 'As once she was an inseparable and true wife on earth, she will one day be so also in the grave.' The Latin language was an excellent channel for such monumental audacities. But with falsity of this kind how was art to remain genuine and truthful?"*

This work is now in the Louvre. In the same gallery are also the remains of the double mausoleum of Réné de Birague (or Birago), and his wife, Valentine Balbiani. Birague, the man who, Michelet said, was "so impatient to become a cardinal that he suddenly became a widower," was during the latter part of his life Chancellor of France. Upon one tomb is the bronze figure of the Chancellor, in long robes, kneeling in the attitude of prayer. Upon the other is the marble figure of his wife, lying in a careless attitude, reading, with a lapdog near her. A bas-relief upon the front of the base of the monument represents the same figure, but emaciated and lifeless.

In portrait sculpture this artist was very successful.

The date of Pilon's death is not known, but it probably occurred about 1590.

PAOLO PONZIO TREBATTI.

PAOLO PONZIO TREBATTI, sometimes called Maître Ponce, flourished about the middle of the sixteenth century. He was a native of Florence, but went to France with Primaticcio, and remained there. He is

* Dr. Lübke.

supposed to be identical with the often-mentioned artist Ponce Jacquio. He was first employed at Meudon, and afterwards at Fontainebleau, executing many of the sculptures which adorn the palace there.

In the Louvre are two monuments executed by Trebatti, — that of Prince Albert of Savoy, Duke of Carpi, one of the generals of Francis I., and that of Charles de Magny, or Maigné, Captain of the Watch under Henry II. A portrait figure of the former in bronze is leaning upon one elbow in an attitude of repose, looking meditatively upon an open book. A statue of the latter, a portrait in stone, is clad in mail, sleeping in a sitting posture, halberd in hand. Viardot says, "These two figures by Trebatti give us a very high opinion of the Frenchified Italian, who has been much lauded for the boldness of his style, and to whom many of the best works of other artists have been attributed."

From 1559 to 1571 this sculptor was engaged upon the royal monuments of St. Denis. His labors in France extended over a period of nearly forty years.

JEAN DE BOLOGNA.

JEAN DE BOLOGNA, also known in history as Giovanni da Bologna, was born at Douai in Flanders, in 1524. He early went to Italy, where he lived for many years. In Florence he is called Giam-Bologna.

This artist chose the works of Michael Angelo as his chief models; a story is told that he once presented Michael Angelo a very finely finished work in plaster, and that the old master demolished it with a blow ex-

claiming, "Young man, learn to use the chisel before finishing." This artist's figures are criticised as too general in character, though they exhibit boldness of attitude, and a degree of freshness and beauty. He accomplished a great amount of work, and the greater portion of his sculptures are in Italy.

His master-piece is the Flying Mercury, now in the Uffizi Gallery in Florence. It is a marvel of lightness and graceful poise. The airy messenger of the gods rests one foot upon a zephyr, as he is about to spring away. It is sculptured with great freedom and boldness, yet every line is one of beauty and grace; it has been compared with the finest models of antiquity. The work has been often copied.

Another fine work is the fountain in the Piazza Nettuno in Bologna. Upon the summit is a grand figure of Neptune grasping his trident; at the corners of the basin are seated four figures of lifelike, merry children, and at the base of the structure are the figures of four sirens. In the Boboli Gardens in Florence is a beautiful fountain by this sculptor. For the Piazza della Signoria (formerly Granduca) in Florence, he executed an equestrian statue of Cosimo I., of great excellence. He also executed an equestrian statue of Ferdinand I., which stands in the Piazza della SS. Annunziata; it was cast from cannon taken by the Knights of St. Stephen from the Turks.

In the Loggie de' Lanzi is his famous marble group of the Rape of the Sabines. Sir Joshua Reynolds says: "John of Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should give it, and it was agreed to call it the Rape of the Sabines."

The bronze doors of the cathedral of Pisa were designed by Jean de Bologna and executed by other artists. Upon the central door is the history of the Virgin; upon those at the sides are represented scenes in the life of Christ. Statuettes of Christ and St. John the Baptist are upon the holy-water basins in the cathedral of Pisa; above the high altar is a Crucifixion by him, and at the entrance to the choir two bronze angels.

One of the statues adorning the exterior of Or San Michele in Florence, that of St. Luke, is by this artist. He died in 1608; his tomb is in SS. Annunziata, in Florence.

JEAN GOUJON.

JEAN GOUJON, sculptor and architect, was born in Paris in 1530. He has been called the restorer of sculpture in France; he has been also styled the "French Phidias," and the "Correggio of sculpture." He studied sculpture in Paris, and no doubt visited Italy, for his style shows a familiarity with the pure forms of the antique. He produced excellent works in relief, remarkable for distinctness and also for delicacy. His figures are graceful, though sometimes of too lengthy and slender proportions.

The work which brought him his greatest fame was the Fountain of the Innocents, executed for the Marché des Innocents. Upon this structure are two very graceful nymphs, though standing in such narrow niches that the finest effect is lost. Some of the reliefs from this fountain have been placed in the Louvre.

Goujon's famous *Diane Chasseresse*, a marble statue of

the goddess which formerly belonged to a fountain at the castle of Anet, built for Diana of Poitiers, is now in the Louvre. The Diana is a graceful figure of excessive length, seated, with the right arm around the neck of a stag, and holding in the left hand a bow.

Goujon was employed at Rouen, and the tomb of the Duc Louis de Brézé, raised by his wife, Diane de Poitiers, in the cathedral, is ascribed to him and the sculptor Cousin.

An Entombment of Christ, and the Four Evangelists, are reliefs by his hand now to be seen in the Louvre. The scene of the Entombment is a dignified and touching work, showing much power in dealing with sacred subjects. The four figures of the Evangelists are full of character. These reliefs are an early work of the artist, and were executed for the rood loft in St. Germain l'Auxerrois in Paris.

Jean Goujon was patronized by Henry II., and employed in the decorations of the Louvre. This was the last work upon which he was engaged. He was a Protestant, and was killed in the massacre of Saint Bartholomew in 1572.

STEFANO MADERNO.

STEFANO MADERNO, an Italian sculptor, was born near Como, in 1576. During the early part of his career he was much occupied in the execution of models after the antique, which were afterwards cast in bronze.

One of the most remarkable and the most celebrated of his works is the marble figure of the dead S. Cecilia, in the church of S. Cecilia in Trastevere in Rome, a

picturesque work, and full of deep and tender feeling. According to the legend of this virgin martyr, it was her dying request that her dwelling should be converted into a place of Christian worship, and this wish was fulfilled. After the building fell into ruin, it was rebuilt by Pope Paschal I., in the ninth century. It is related that he had a vision in which S. Cecilia appeared and revealed to him the spot in which her body had been buried. Search was made, and the body, which had been embalmed, was found, and placed in the new edifice. This church, having fallen into decay, was restored and embellished in the sixteenth century by Cardinal Sfondrati. At this time it is said that the sarcophagus was opened and the remains were found intact, enveloped in a long robe, and lying in a singular but graceful and expressive attitude. Stefano Maderno was commissioned to execute a statue in marble representing the saint in the attitude and vestments in which her body had been found. This beautiful and remarkable work is the ornament of the high altar of the church. The figure, lying as if in sleep, is entirely covered with drapery, which is exquisitely sculptured, showing the form beneath it. The arms are stretched out and crossed at the wrists; the hands are delicately shaped and very beautiful; the head is enveloped in drapery, and the features are concealed.

In the Pauline chapel of S. Maria Maggiore are some of Maderno's works in bas-relief.

In his later time this artist received a commission in the civil government of Ripetta, which quite occupied him, and he relinquished his art after having produced numerous works. He died in Rome in 1636.

SIMON GUILLAIN.

SIMON GUILLAIN, a French sculptor of considerable importance, was born in Paris in 1581. His father was a reputable sculptor, and sent him to Rome to study. After his return to his native city he gained a high reputation, and his best works were produced there. Among the most important of them now existing are the bronze statues of Louis XIII., Anne of Austria, and Louis XIV. as a child. These formed part of a monument that once adorned the Pont au Change, and are now in the Louvre. Many of Guillain's works were destroyed in the Revolution.

This artist is said to have been the first who suggested the weekly reunions of artists, from which in time arose the Academy of Fine Arts, and he was one of the first directors of this institution. He died in 1658.

FRANÇOIS DUQUESNOY.

FRANÇOIS DUQUESNOY, called the FLEMING, known in Italy as FIAMMINGO, was a sculptor of considerable reputation, born in Brussels in 1594. He was taught the rudiments of art by his father, who was a sculptor. He early displayed so much talent that the Archduke Albert sent him to Italy to study. While still young he lost his generous patron, and, forming a connection with Poussin in Rome, they pursued their studies together. He soon became distinguished for the beauty of his statues of children. He modelled the groups of children which adorn the columns of the grand altar of St.

Peter's. One of the colossal statues beneath the dome of St. Peter's — that of St. Andrew — is the work of Duquesnoy; upon this he was occupied for five years, and it ranks with the best productions of modern art.

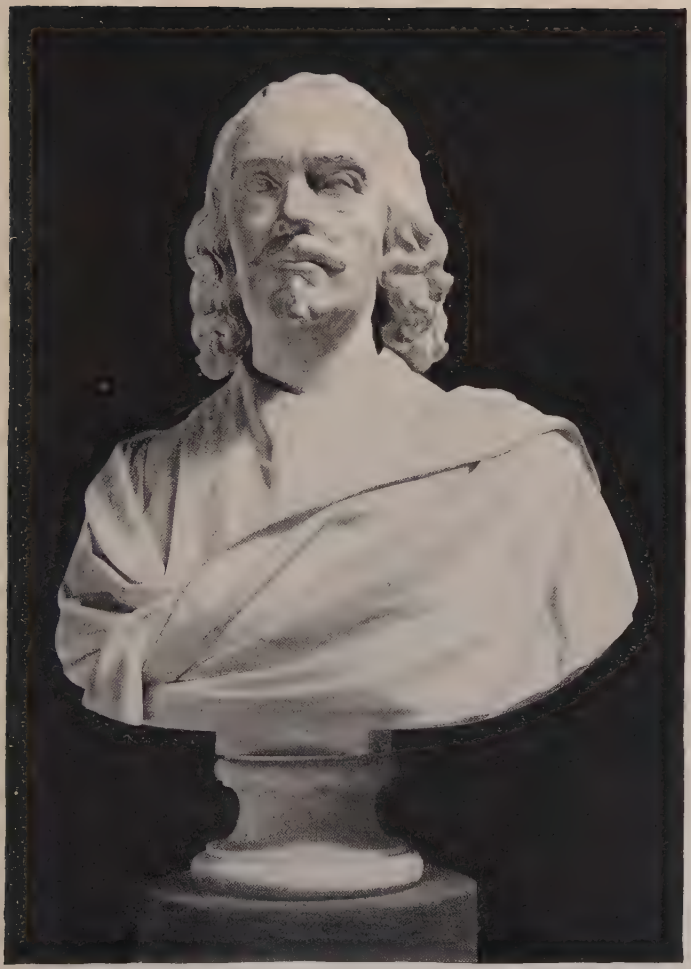
For the church of S. Maria di Loreto in Rome he executed a statue of S. Susanna of much simplicity and beauty. Duquesnoy did not receive the patronage to which his genius and skill entitled him. He died in 1644, or 1646, by poison from the hand of his brother.

GIOVANNI LORENZO BERNINI.

GIOVANNI LORENZO BERNINI, called Il Cavaliere Bernini, was a famous sculptor and architect, born at Naples, in 1598. He was gifted with brilliant talents, which were manifested at a very early period. His taste for art was carefully cultivated by his father, and while very young he was taken to Rome. He was regarded as a prodigy, and received the title of the "second Michael Angelo." Among his early works were busts of the Pope, and various cardinals. Before he was eighteen years of age he executed a group in marble of Apollo and Daphne, which was greatly admired, and which late in life the artist declared to be one of the best works he ever produced. It is now in the Villa Borghese in Rome. The future that this work seemed to indicate was never realized. Had Bernini labored at a more fortunate period of art his career might have been different; but the decadence had begun, and, yielding to its influence, his genius and activity only helped to make the descent more swift and sure.

Bernini labored in Italy for half a century, and under several different Popes. For Pope Urban VIII. he executed designs for the embellishment of St. Peter's. In sculpture he executed the bronze equestrian statue of Constantine the Great, which stands in the portico. He constructed the bronze and gilt *baldacchino*, or canopy of the high altar; it is supported by four twisted columns, copied from those said to have been brought from the temple at Jerusalem. Above the columns are figures of angels; the covering is surmounted with a globe, above which is a cross; — the height of the whole is one hundred and twenty-six feet from the pavement. The altar is between the pedestals of the two front columns. The structure is tasteless in the extreme. He executed the tomb of Urban VIII. in the Tribune of St. Peter's; the work is marred by some disagreeable details, but the statue of the Pope is majestic and full of life. He also executed the tomb of Alexander VII. in the north aisle of the church, a disagreeable and theatrical performance. The *Cathedra Petri* in the Tribune of St. Peter's is by Bernini, — a bronze case enclosing the ancient episcopal chair of St. Peter (so called). It is supported by gigantic statues of St. Ambrose, St. Augustine, St. Athanasius, and St. John Chrysostom. The pavement of St. Peter's is from designs by Bernini and Giacomo della Porta.

For the chapel of S. Teresa, in S. Maria della Vittoria, he executed a group representing the saint in ecstasy, an angel about to shoot an arrow into her heart; it was much admired, but partakes strongly of the sensual in character. In the nave of S. Giovanni in Laterano are statues of the Apostles by the school of Bernini, — "twelve distorted and dull colossi of the Apostles, imitations of the attitudinizing giants of St. Peter's." Among



this artist's mythological sculptures is a Rape of Proserpine, in the Villa Ludovisi; a group which is ridiculous and repulsive in character.

Bernini's greatest work in architecture is the circular colonnade of St. Peter's. M. Wey says of this construction: —

"This enormous fantasy is the manifesto of a style which subordinates utility to symmetry, and rules to decorative effect; these two hundred and eighty-four columns, which are strong enough to support the palaces of Semiramis, support nothing at all; they are placed there for show; they are the feet of two banqueting-tables set for a congress of giants, on which are drawn up in a row ninety-six statues of between three and four metres, which from a distance cannot be distinguished, and which you do not see any better when you are near. For that matter, no one looks at them; and such is the fate of works of art that are lavished out of place.

"We cannot deny that this colonnade, connecting itself with the piazza by two curves of such amplitude, is an imposing conception. It is still more so on paper; it would have its effect if one could take a bird's-eye survey of the whole; it would be too easy to show that this plan is a theoretic expression, and that the ground furnishes no point of view from which the whole spectacle is to be obtained."

The Barberini Palace, commenced by Maderno, was finished by Bernini; and the elaborate Fontana del Tritone in the Piazza Barberini is from his design. He constructed the chapel of S. Teresa in S. Maria della Vittoria, and the church of S. Bibiana was rebuilt by him in 1625; he executed the statue of S. Bibiana, which stands by the high altar. In the church of S. Sebastiano,

on the Appian Way, is a fine statue of St. Sebastian, modelled by Bernini, but carved by another hand.

In 1665, at the invitation of Louis XIV., Bernini travelled to Paris, accompanied by a numerous retinue; he executed there a few works in sculpture, but at the end of eight months returned to Rome, where he was welcomed with demonstrations of joy.

During his lifetime Bernini received rewards and admiration in liberal measure, but his fame has grown less with time. He himself acknowledged, near the close of his life, that he had departed from the true principles of sculpture, sacrificing the highest beauty to the merely sensational, and destroying purity of design by excessive ornamentation. His influence upon the art of his time was most pernicious, for his style was eagerly followed.

Bernini was of striking personal appearance; his countenance, which was very expressive, became terrible when he was excited with anger. His temper was fiery, yet he was generous in his allusions to the achievements of others, and modest in referring to his own. His long life was one of intense activity, and he produced a very large number of works. He died in Rome in 1680, and was buried with great pomp in S. Maria Maggiore.

ALESSANDRO ALGARDI.

ALESSANDRO ALGARDI, ax Italian sculptor and architect, was born at Bologna in 1598. He studied first under Giulio Cesare Consenti, and afterwards in the Academy of the Caracci. Later he went to Venice, and thence to Rome, where he was employed

in original works in sculpture, and in restoring mutilated works of antiquity. He executed a statue of St. Magdalene for the church of S. Silvestro on the Quirinal, which brought him great fame, and princes and cardinals came to avail themselves of his talents. His most celebrated work is the Flight of Attila, a bas-relief above the altar of S. Leo in St. Peter's. It is vivid and picturesque, if extravagant in style. M. Wey says the work is "a virtuoso's trick, and nothing more." A God of Sleep, by Algardi, in the Borghese Villa, has frequently been mistaken for an antique. His works show the prevailing tendency of his time to an undue striving after pathetic or picturesque effect.

Among Algardi's works in architecture is the beautiful Villa Doria Pamfili.

He died in Rome, in 1654.

JUAN MARTINEZ MONTAÑES.

JUAN MARTINEZ MONTAÑES was a talented sculptor of Southern Spain, probably born in the latter half of the sixteenth century. Little is known of his life, and, though he left works of excellence, he is more important as the founder of a school of sculpture in his native country. He combined great technical knowledge of his art with graceful conception, and great purity of style. In the chapel of S. Augustine in the cathedral of Seville is a Conception which ranks among the noblest of his productions. Other works by Montañes are to be seen in the Museum of Seville. He died in 1614.

Alonzo Cano, (1601–1667) was one of the most important followers of Montañes, and produced works in sculpture of great beauty and depth of expression, though he is more celebrated as a painter. The greater part of his sculptures are of wood, and some of them are of wonderful perfection. They are to be seen at Seville, Granada, and Madrid.

Pedro Roldan, another eminent sculptor of the school of Montañes, was born at Seville in 1624. He studied in Rome also, and gained several prizes at the Academy of St. Luke. After his return to Spain he labored at Seville and at Madrid, where many of his works are to be seen. Lübke says that with Roldan "Spanish sculpture assumed a mannerism and exaggeration of style, although his works are still pleasing by important ideas." He died at Seville in 1700.

Luise Roldan, daughter of Pedro, was a sculptor of considerable reputation. She was instructed by her father, and assisted him in many of his works. She was invited to Madrid by Philip IV., who gave her various commissions, and assigned her a pension. She died at Madrid in 1704.

FRANÇOIS ANGUIER.

François Anguier was a celebrated French sculptor, born at Eu, in Normandy, in 1604. He was the son of a carpenter, and when very young learned to carve in wood. A generous citizen of his native town, observing the talent which his productions evinced, sent him to Paris to study with Simon Guillain. He was so

successful that he was able, a few years later, to go to Rome to study. He made some copies of antique sculpture, and produced many original works. He was much patronized by his countrymen, and was regarded as one of the most excellent sculptors of his age in France. His works are remarkable for truth and expression. His finest work is the monument of Henry II. of Montmorency, in the chapel of the College at Moulins. The graceful figure of the deceased is sculptured in the costume of a Roman general. His monument of the Duc de Longueville, and that of the Duc de Rohan, are in the Louvre. For the church of the Sorbonne he executed a fine marble crucifix. He was appointed by Louis XIII. keeper of his cabinet of antiquities, and occupied apartments in the Louvre.

He died at Paris in 1669.

MICHEL ANGUIER.

MICHEL ANGUIER, brother of François, was born in 1612, and enjoyed the same opportunities as his brother, in his youth learning to carve in wood. In 1641 he went to Rome and became the pupil of Algardi, and assisted him in various works in St. Peter's, and in the palaces of Rome. He lived in Rome for ten years, and on his return to Paris assisted his brother in some of his works.

In 1653, Michel adorned the apartments of Queen Anne of Austria in the Louvre. For the same queen he executed the sculptures in the church of Val de Grace, among which the Nativity, above the altar, is considered

his finest work. He executed the figure of the Christ in the "Calvary" of the church of St. Roch. A fine bust of Colbert by him is in the Louvre. The last work of this sculptor was the ornamentation of the Porte St. Denis in Paris. This triumphal arch was erected to commemorate the victories of Louis XIV. in Holland and the district of the Lower Rhine. It is adorned with statues and bas-reliefs; the allegorical figures of Holland and the Rhine are after the designs of Lebrun. This artist was Professor in the Academy of Fine Arts at Paris. He died in 1686.

PIERRE PUGET.

PIERRE PUGET, or PIERRE PAUL PUGET, a French sculptor, architect, and painter, was born in Marseilles in 1622. His father was a painter and architect, and gave him some instruction in these arts in his early youth. At the age of fourteen he was placed with a ship-builder to carve ornaments for the decoration of ships. Growing weary of this employment, Puget left Marseilles and went to Italy. There he met with kindness and assistance, and was enabled to pursue the study of art. He seems to have devoted himself at first chiefly to painting, but later in life he renounced it entirely, and practised sculpture and architecture exclusively. His principal works are in sculpture, and in this department his productions are numerous, and in the artist's lifetime were so much admired as to gain for him the title of the "French Michael Angelo."

Puget labored at Genoa, Toulon, Aix, Paris, and Marseilles, but finally fixed his abode in the last-named city,

where he lived in solitude, following out the suggestions of his own genius.

The works of this sculptor are censured as exaggerated in style and wanting in refinement, and also as inaccurate in proportions. He was possessed of remarkable originality and power, but he was eccentric, and wanting in the true feeling for beauty. Many of his faults might have been remedied by study and reflection; but his early education was careless and inadequate, in art as in letters, and this was never atoned for. In the expression of life and action, and even passion, he sometimes exhibited great power; but wanting the highest beauty, his productions fail to please.

The Milo of Crotona, now in the Louvre, is considered his master-piece; and by some admirers, the master-piece of French sculpture. It is repulsive from the character of the subject, but it is full of energetic life, and remarkable in expression. Somewhat more pleasing and picturesque is the large group of Perseus liberating Andromeda. Alexander and Diogenes, a large and very picturesque bas-relief, was his last work. Viardot says: "This sculptured picture is an extraordinary feat, and I own that its very strangeness makes its author near akin to Michael Angelo." Both the last-named works are in the Louvre.

In painting Puget executed works in various churches and cathedrals in France; in architecture he designed several edifices in Genoa; in Marseilles he designed the church of the Capuchins and the Église de la Charité. He died in 1694.

CAIUS GABRIEL CIBBER.

CAIUS GABRIEL CIBBER, or CIBERT, a successful sculptor in England, was the son of a Dane, cabinet-maker to the king of Denmark, born in Flensburg, in the Duchy of Holstein, in 1630. But little is known of his early history, except that in his youth he showed so marked a talent for sculpture that he attracted the attention of the king, who sent him to Rome to study. About 1660, Cibber became a resident of London, where he soon received much encouragement and patronage. In the early part of his career, he manifested a fondness for classic subjects, which were for a time admired; but to his later works in a different department, he owes his reputation as a sculptor of original power. He was employed by the government in various public works; executing statues of several monarchs, and also a variety of decorative works, such as fountains, garden vases, and other landscape ornaments. He seems to have been esteemed by Sir Christopher Wren, who employed him to carve the Phœnix above the south portal of St. Paul's.

Cibber was employed, in the maturity of his powers, in the sculptured decorations at Chatsworth. The beautiful statues representing Faith and Hope, that stand at either side of the altar-piece in the chapel, are his; he executed there, besides, several mythological figures. His most celebrated work was executed for the Bethlehem Hospital in London, — two figures representing Raving and Melancholy Madness. Painful as the subject is, these figures are remarkable for both pathos and poetry. They are now in the South Kensington Museum.

The sculptor was the father of Colley Cibber, the dramatist. He died in London in 1700.

CHARLES ANTOINE COYSEVOX.

CHARLES ANTOINE COYSEVOX was an able French sculptor, born at Lyons in 1640. He studied in Paris, and early became distinguished as an artist. His style was bold and picturesque, and in his best period he produced works of considerable excellence. One of his principal works is the mausoleum of Cardinal Mazarin, now in the Louvre. It is excellent in design and in some parts displays much power. The kneeling figure of the Cardinal is noble and dignified; there are two attendant figures, in marble, representing Charity and Religion, and upon the steps of the monument are seated figures of Prudence, Fidelity, and Peace. In the same gallery are busts of Richelieu, Bossuet, Lebrun, and Mignard, by Coysevox. The two fine groups of Fame and Mercury on winged steeds, at the entrance to the gardens of the Tuileries from the Place de la Concorde, are the work of this sculptor. He died in 1715.

Another artist of some eminence who flourished at the same period was FRANÇOIS GIRARDON (1628–1715). He was a rival of Coysevox. In the gardens at Versailles is a Rape of Proserpine by Girardon, which calls to mind the exaggerated style of Bernini. In the church of the Sorbonne is his monument of Cardinal Richelieu.

NICHOLAS COUSTOU (1658–1733) was a nephew and pupil of Coysevox, whose best works are to be seen in the gallery of the Louvre. GUILLAUME COUSTOU, brother of the last named (1678–1746), was the author of the two Horse-tamers at the entrance to the Champs Elysées; they were formerly in the garden of the palace at Marly, but were removed to their present position in 1795.

CORNELIUS VAN CLEVES.

CORNELIUS VAN CLEVES, or CORNEILLE VAN CLÈVES, was a sculptor of considerable eminence, born in Paris in 1645. His family were originally from Flanders. He first studied in the school of Anguier, where he made such progress as to become the assistant of his master in some of his important works. In 1671 he gained the Grand Prize of the Academy, entitling him to the royal pension, when he went to Rome for study, remaining six years. After his return to Paris he became a member of the Academy, executing for his reception piece Polyphemus on the Rock, which is now in the Louvre.

Van Cleves labored successfully at his art at Paris, at Versailles, and at Marly. He was a careful and painstaking artist; often dissatisfied with his achievements, he would destroy his models and commence anew; but, laboring with uncommon industry, he produced a large number of works. Many of his sculptures have been engraved. He died in 1732.

GRINLING GIBBONS.

GRINLING GIBBONS was born about 1650, in London according to some authorities; according to others, in Rotterdam. If he were a Hollander by birth, he probably went to London at an early age. He is distinguished as the first sculptor of eminence in Great Britain. He commenced carving in wood, and his finest

works were executed in this material. His earliest productions were much admired, but these have all disappeared, or are now unknown. His talents attracted the attention of King Charles II., who appointed him one of the commissioners of public works, and employed him in the embellishments at Windsor Castle. The carvings in the Waterloo Chamber and those in the State Anteroom are by Gibbons.

For the palace at Chatsworth he designed and executed most elaborate and elegant wood-carving, consisting of flowers, foliage, and birds of marvellous truth to nature. The decorations of the chapel at Chatsworth, attributed to Gibbons, are among the most exquisite productions in this branch of art. There is much dispute as to the authorship of these works, as the name of Grinling Gibbons does not appear in the records of Chatsworth, but the decorations of the chapel are attributed, on apparently good grounds, to this gifted and skilful artist. He also decorated a room at Petworth.

The beautiful wood-carving of the choir of St. Paul's in London is the work of Gibbons; and for St. James's Church he executed the foliage which adorns the altar. The font of St. James is among his few works in marble.

Horace Walpole says: "There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers." His talent for composition seems not to have equalled his skill in execution. He died in 1721.

ANDREAS SCHLÜTER.

ANDREAS SCHLÜTER, or SCHLUETER, an eminent German sculptor and architect, was born at Hamburg about 1662. His productions in both departments are considered among the most excellent of his time. His father, who was an indifferent sculptor, took him to Dantzic when quite young, and while living there he probably acquired the elements of his art; he, however, completed his studies in Italy.

In 1694 Schlüter was summoned to Berlin and intrusted with various important works, and appointed court architect and sculptor. Among his productions in sculpture are the decorations of the Arsenal there, which are especially rich and beautiful. This is a massive structure with a quadrangular court, built by the architect Nehring. The façade and the top of the structure are ornamented with groups of arms and military trophies. Above the windows of the inner court are heads of dying warriors, carved in stone; these are full of thrilling sentiment. Placed in the midst of this magnificent display of the trappings of war, they impart to the whole a profound pathos and reality.

The Royal Palace of Berlin was finished in its present form by Schlüter, and some of its interior decorations are by him. The Palace of Charlottenburg was also built by Schlüter.

His principal work in sculpture is the equestrian statue of the Great Elector, Frederick William, which adorns the Kurfürsten Brücke in Berlin. The hero sits in an easy, majestic attitude, though cumbered with much drapery, upon a proudly stepping horse; at the base of

the pedestal are the figures of four chained slaves. The calmness and dignity of bearing in the rider, and the sense of quiet, steady movement in the noble charger, impart a peculiar fascination to this work.

In the most successful period of his labors misfortune overtook the artist. In raising an old tower to a greater height for the purpose of introducing a chime of bells, he was supposed to have committed some fault of construction which necessitated the pulling down of the structure, and he was consequently dismissed from his position as architect, though retaining that of court sculptor. The bitterness of this reproach broke his spirit.

In 1713 Schlüter was invited to St. Petersburg by Peter the Great, and was commissioned with the execution of various architectural works; but he died there in the following year, 1714.

RENÉ FRÉMIN.

RENÉ FRÉMIN, a sculptor of some eminence, was born at Paris in 1673. He first studied art in his native city, and then went to Rome for a time. After his return to Paris he found employment in the decoration of churches and other edifices.

At the time when Philip V. of Spain was occupied with the improvements at S. Ildefonso, he invited Frémin, among other artists, to Spain, where he remained for several years; he returned to his native country loaded with honors and with riches.

Frémin is one of the principal representatives of the softly elegant style of sculpture which prevailed in

France in the seventeenth century. He succeeded best in works of a light and playful character, displaying a soft and graceful, but superficial beauty. He died in 1744.

PIETER SCHEEMAKERS.

PIETER SCHEEMAKERS was born at Antwerp in 1691. He studied art under his father, and was also a pupil of Laurent Delvaux. He afterwards went to Rome for study, and from there proceeded to England, where he met with considerable patronage. After a few years he again visited Rome, returning to England in 1735, after which time he produced his most important works. Among these the monuments to Shakespeare and Dryden, in Westminster Abbey, are to be especially noted.* He executed various portrait busts and statues of some excellence. A small copy of the Laocoön which he made was much admired, and casts of it have been multiplied. His original works are marked by vigor of effect, and his execution was admirable.

It is said that Scheemakers returned to his native city, Antwerp, in 1770, where he died not long after.

LAURENT DELVAUX.

LAURENT DELVAUX was born at Ghent in 1695. After acquiring the elements of sculpture in his own country he went to Rome, where he remained for

* The elaborate monument of Hugh Chamberlain in the same church is the joint work of Scheemakers and his master, Delvaux.

many years in the successful practice of his art. After his return to Flanders he executed a large number of works, which entitle him to a distinguished position among the sculptors of his time.

Among the principal works of Delvaux may be mentioned his sculptures in the cathedral at Ghent. The carved pulpit of oak and marble is one of his finest productions; it represents the Tree of Life. His statue of Hercules is in the Ducal Palace at Brussels.

Delvaux's works are more remarkable for vigor of conception than for grace and finish. He died in 1778.

LOUIS FRANÇOIS ROUBILIAC.

LOUIS FRANÇOIS ROUBILIAC, or ROUBILLAC, was an eminent French sculptor, born at Lyons about 1695. He was educated in art by Balthazar of Dresden. While still young he went to England, where a large part of his life was passed, and where his best works were produced.

Among his principal works is the monument to Mrs. Nightingale in Westminster Abbey. Death is represented as a skeleton, aiming his dart at the lady, who sinks in terror into her husband's arms. Cunningham says: "Those who are not pleased with the natural pathos of one part are captivated by the allegorical extravagance of another; and persons who care for none of these matters find enough to admire in the difficult workmanship of the marble skeleton."

The monument to the memory of John, Duke of Argyle, in Westminster Abbey, is also a celebrated work.

This elaborate composition represents the hero expiring at the foot of a pyramid, upon which the Muse of History is inscribing his name; Minerva is mournfully looking on, and a figure of Eloquence, in vehement action, seems pouring forth her lamentations. This figure is characterized by Walpole as "masterly and graceful," and it is said to have been admired by Canova. His monument to Sir Peter Warren, also in Westminster Abbey, is remarkable for a fine statue of Navigation.

Roubiliac's last work was the monument of Handel, in the Poet's Corner in Westminster Abbey. It is a somewhat fantastic attempt to represent the great composer in one of his moments of inspiration. The musician is represented listening intently, while a hand is touching a lyre in the clouds above. It is said the sculptor thought that an ear so fine and sensitive as that of the musician should be represented in marble as small and delicate, and, accordingly, modelled Handel's from the ear of a young lady, the daughter of one of his friends.

Roubiliac had no admiration for antique sculpture, but preferred to all others the works of Bernini. He was a conscientious and painstaking sculptor, laboring with patience to overcome difficulties, and finishing his works with great care and minuteness. They are, however, wanting in dignity and simplicity, and, though sometimes poetic in conception, they never exhibit the highest spiritual beauty. Flaxman said: "Roubiliac was an enthusiast in his art; possessed of considerable talents, he copied vulgar nature with zeal, and some of his figures seem alive; but their characters are mean, their expressions grimace, and their forms frequently bad; his draperies are worked with great diligence and labor from the most disagreeable examples in nature, the folds being either

heavy or meagre, frequently without a determined general form, and hung on his figures with little meaning. He grouped two figures together, for he never attempted more, better than most of his contemporaries; but his thoughts are conceits, and his compositions epigrams." Roubiliac died in 1762.

EDMÉ BOUCHARDON.

EDMÉ BOUCHARDON, a French sculptor, was born in 1698. He was a pupil of the younger Coustou, and is remarkable as being of a quiet, conservative taste, and opposed to the extravagant and artificial style of his time. In the church of St. Sulpice in Paris are statues of the Apostles by Bouchardon, which are worthy of mention. In the Louvre is a group of Cupid and Psyche, which is much admired. Pysche is represented softly approaching the sleeping Cupid with the fatal lamp in her hand. In the same gallery is a Victorious Cupid, which is a fine work.

Viardot says of this sculptor: "Well educated, conscientious, and of quiet appearance, he avoided pomp, and lived in solitude, because, enamored as he was of the antique, the absurdity of the fashionable costumes was repugnant to his taste and predilections. His style, correct and noble, but somewhat cold, needed only a few sparks of Puget's fiery enthusiasm to give it animation. . . . . To understand to what extent this eminent artist loved and understood true beauty, in this age of the insipid shepherdesses of Boucher and his fellows, we have only to examine the *Young Girl,* holding a stag by a cord,

in the Louvre. The soft and pleasing attitude, the graceful form, the head, which is more than beautiful, almost grand, and the delicacy of the execution, combine to render this charming statue the most *antique* of modern works."

Bouchardon died in 1762.

LAMBERT SIGISBERT ADAM.

LAMBERT SIGISBERT ADAM, a celebrated French sculptor, was born at Nancy in 1700. His father was a sculptor, and from him he learned the elements of his art. He went, however, when quite young, to Paris, where he became a student in the Academy of Fine Arts, and at the age of twenty-three gained the prize which enabled him to study in Rome. He remained there for many years, devoting himself with assiduity to the study of the antique, and gaining much distinction as a sculptor. Many of the mutilated remains of ancient sculpture were intrusted to him for restoration, and he executed besides a number of original works.

Adam afterwards labored in Paris, where he enjoyed a high degree of popularity. Among his works executed in France are the statues of the Seine and the Marne which adorn La Haute and La Basse cascades at St. Cloud. At Versailles he executed various sculptures for the royal gardens.

In 1744 Adam was appointed Professor of Sculpture in the Academy of Fine Arts at Paris; he was a member of the Academies of St. Luke at Rome, and of St. Clement at Bologna. He died in 1759.

JEAN BAPTISTE LE MOYNE.

JEAN BAPTISTE LE MOYNE, a French sculptor of eminence in his day, was born in Paris in 1704. He was the son and pupil of Jean Louis Le Moyne (1665–1755), a sculptor of considerable reputation. He studied also under Robert le Lorrain (1666–1743) of Paris, Professor of Sculpture in the Academy of Fine Arts.

At the age of twenty Le Moyne gained the Grand Prize of the Academy, which entitled him to the royal pension, but he did not avail himself of the opportunity to go to Rome for study. He had no admiration for the purity and simplicity of antique sculpture; his taste was for a more passionate and declamatory style. His works are theatrical in design, though he excelled in mechanical execution. His productions consist chiefly of portrait statues and religious subjects. He died at Paris in 1778.

NICHOLAS SEBASTIEN ADAM.

NICHOLAS SEBASTIEN ADAM, a talented French sculptor, was born at Nancy in 1705. He was a brother of Lambert Sigisbert Adam, and in the higher qualities of his art was thought to surpass that artist. He was educated in art at Paris and Rome, gaining a high reputation, and, like his brother, was employed in the restoration of various antique works. After a residence of nine years in Rome he returned to Paris. The work which is considered his masterpiece is the monument of the Queen of Poland in the church of Bon Secours, in

St. Pierre, a suburb of Nancy. Another admired work is his Prometheus, in the Louvre. For the royal chapel at Versailles he executed a bronze relief representing the Martyrdom of St. Victoria. He was appointed Professor of Sculpture in the Academy at Paris. He died in 1778.

GASPARD ADAM, a younger brother, was also a sculptor of some merit.

JEAN BAPTISTE PIGALLE.

JEAN BAPTISTE PIGALLE, one of the most celebrated French sculptors of the eighteenth century, was born at Paris in 1714. He was the son of a carpenter, but, having a taste for art, he became a pupil in the studio of the sculptor Robert le Lorrain. After studying under different teachers in Paris he went to Rome, where he studied for three years. After his return to Paris his works brought him into marked notice, and he was soon extensively patronized. He was a most persevering worker, and his reputation may be considered as fairly earned. His early style is remarkable for its ideal beauty, but later he seems to have adhered more closely to actual nature. By some he has been charged with a servile imitation of nature.

Pigalle's masterpiece is the monument erected by Louis XV. to the memory of Marshal Saxe, in the church of St. Thomas at Strasburg. The work is of marble, and fills one side of the choir. It is pervaded by a singularly touching sentiment, and proves its author to have a peculiar gift of conception and much power in dealing with the pathetic. The Marshal, a figure of noble and elegant bearing crowned with laurel, is represented descending

some steps, which, unperceived by him, lead to an open tomb. As he calmly advances, a sympathizing female figure personating France is endeavoring to restrain him and avert the doom of death. A weeping Genius bears an inverted torch, a mourning Hercules is at one side, and the terrible figure of Death waits by the open coffin. At the left are the Austrian eagle, the Dutch leopard, and the English lion, with broken flags below them in allusion to the Marshal's victories over these powers. Some of the accessories detract from the dignity of the composition, but it is truly picturesque, and the figure of the hero of Fontenoy is justly admired. The work has been several times engraved.

His principal work at Paris is the tomb of Marshal Harcourt, composed in accordance with a dream of the hero's widow, erected in one of the chapels of Notre Dame. In the library of the Institute of France is a nude statue of Voltaire by Pigalle.

A statue of Venus by him is to be seen in the garden of Sanssouci, at Potsdam, one of twelve figures surrounding the basin of the great fountain, and considered the finest of them all.

Pigalle was much honored in his profession; in 1744 he was elected a member of the Academy of Fine Arts, of which he became successively Assistant Professor, Professor, Assistant Rector, Rector, and Chancellor. He also received the Cordon of St. Michael. He died in 1785.

JOSEPH WILTON.

JOSEPH WILTON, eminent among English sculptors, was born in London in 1722. He was the son of a stucco-worker who gained a considerable fortune by the manufacture of ornaments for ceilings and other decorations. With a natural inclination for sculpture he was provided with the means for instruction; his first teacher in art was Laurent Delvaux, and at the age of twenty-three he went to Paris and studied in the Academy of Fine Arts under the direction of Pigalle. He met with considerable success in France, and after learning to work in marble he proceeded to Rome, where he remained for eight years, executing various copies from the antique. His education in art was thorough, and he was awarded the Jubilee Gold Medal at the Academy of St. Luke in 1750. Among his own countrymen he found admirers and generous patrons. After his return to London he was made one of the directors of a school of art founded by the Duke of Richmond. Later he was appointed coach-carver to the King.

Wilton's first work of importance in sculpture after his return to England was the monument to General Wolfe in Westminster Abbey. The work has been both praised and ridiculed. It is probably a fair example of his powers of conception and skill in execution. The composition is crowded, and rather commonplace in character. The daring march to the Heights of Abraham is represented in bas-relief, and is a vivid picture of the memorable scene; but this is the work of another hand, that of Capizzoldi, an Italian sculptor.

Wilton executed other monumental works in England,

and was the author of various portrait busts. He was one of the founders of the Royal Academy, and for some time filled the office of Keeper of the institution. He died in 1803.

AUGUSTIN PAJOU.

AUGUSTIN PAJOU, a celebrated French sculptor, was born at Paris in 1730. His decided talent for sculpture led to his being placed, at a very early age, in the school of Le Moyne. He made such progress that at the age of eighteen he won the Grand Prize of the Academy, which enabled him, as a royal pensioner, to study in Rome. He lived in Rome for twelve years, and on returning to Paris his reputation was quickly established, and he was extensively employed. His style was natural and his execution was good, and he so far surpassed the sculptors of the preceding generation that he enjoyed, in his time, a great celebrity.

In 1767 he was appointed Professor of Sculpture in the Academy of Fine Arts, in Paris, and was made a member of the Institute during the rule of Napoleon.

Pajou executed the sculptures of the façade of the Palais Royal, and the sculptured ornaments of the Opera House at Versailles. He executed some of the ornaments of the cathedral of Orleans.

Among the portrait statues by Pajou are those of Pascal, Descartes, Fénelon, Bossuet, Turenne, and Buffon. In sculptured likeness he was very successful. Among his mythological works is a figure of Psyche, in the gallery of the Louvre, but it is an ungraceful production.

Pajou died in Paris, in 1809.

THOMAS BANKS.

THOMAS BANKS, an eminent English sculptor, was born at Lambeth in 1735. His father, who was an architect, instructed him in drawing and in the principles of architecture. He was afterwards apprenticed to a landscape gardener and architect, but his imaginative nature led him to abandon these pursuits for the more congenial one of sculpture. His early instruction and practice, however, proved of advantage to him in his chosen profession, displaying itself in the beauty and propriety of his architectural forms. In 1770 he gained the prize of the Royal Academy for a bas-relief of the Rape of Proserpine, which enabled him to go to Rome to study. He remained there seven years, making diligent use of his time and opportunities. He studied nature faithfully, and further improved his style by copying the remains of antique art. The works of Michael Angelo in the Sistine Chapel stimulated him to untiring efforts to reach a higher standard of excellence, and some of his productions exhibit the effect of his study of the master works of that artist.

Banks excelled in works of a purely ideal character, and it is only in these that his powers can be fairly estimated. In subjects of a prosaic and practical character he fell below other artists of his time, sometimes producing incongruous combinations of the real and the fanciful; but his best works entitle him to grateful regard for the influence which they exerted in introducing a pure style of art. His lofty imagination and his refined style, cultivated by devoted study of the best models, fitted him for the attainment of great things; but he did

not receive the patronage and encouragement which he merited, and that would have stimulated him to the highest endeavor. His finest conceptions were never executed in marble, and some of the highest inspirations of his genius are to be found in his sketches.

A monument to Mrs. Petree, in Lewisham Church, Kent, a large bas-relief, is of especial merit. It represents the dying mother supported by Faith, and attended by Hope and Charity, while the son sits by absorbed in his natural grief. A monument to the daughter of Sir Brook Boothby at Ashbourne, in Derbyshire, representing a young girl sleeping, is a work of touching beauty.

His Caractacus before Claudius is esteemed one of his masterpieces. Caractacus stands in an undaunted attitude before the Emperor, who listens with apparent respect to the words of the patriot. This group is at Stowe.

Among his latest works are the monument to Sir Eyre Coote in Westminster Abbey, and the national monument to Captains Burgess and Westcott, in St. Paul's Cathedral.

In his professional career, Banks was active, faithful and just; he did not overestimate his own merits, or underestimate those of his associates. As a master he was kind and gentle, and freely gave advice and assistance to those who wished to improve. His judgment and integrity secured the confidence of those with whom he was connected in public, and he was alike honorable in all the private relations of life. He died in 1805.

FRANÇOIS LUCAS.

FRANÇOIS LUCAS, a sculptor of some importance in modern art, was born at Toulouse in 1736. He was the son of a sculptor, — one of the founders of the Academy of Art in Toulouse, — and was instructed in the elements of art by his father. In 1761 he gained the Grand Prize of the Academy. A few years later he was appointed Professor of Sculpture. His feeling for art led him to choose figures from the antique to be used as models by his pupils, in place of the works of modern sculptors. He visited Rome for improvement, and made a fine collection of antiquities. Some of his best works are to be seen at Toulouse. He died in 1813.

JOSEPH NOLLEKENS.

JOSEPH NOLLEKENS was born in London in 1737. His father was a native of Antwerp, and a painter of some note; his mother was a Frenchwoman. His early training and education were very deficient. His father died when he was a young lad, and his mother formed a hasty second marriage, which circumstances introduced him to real life before he was well prepared for it. Having a great fondness for drawing and modelling, he was, in his thirteenth year, placed with Scheemakers to learn sculpture. He was devoted to his work, and made good progress, winning several prizes from the Society of Arts. Laboring with diligence and economy for many years, he laid the foundation of future success.

In 1760 he was able to go to Rome, where he remained for many years, producing works which brought him fame and money. After his return to London he was extensively patronized by his countrymen, and became a great favorite with the king, George III. He was much employed in portrait sculpture, and in this branch of art he achieved his highest success. He was employed in the erection of various monumental works, and occasionally essayed mythological subjects, but these were not marked by any real elevation of sentiment. The sculptor himself had an enthusiastic fondness for the goddesses which he created, laboring upon one of his Venuses, it is said, at intervals for twenty years. In 1772 he was elected a member of the Royal Academy, and through all his professional career maintained a high position among British artists. He was very eccentric in character, and was somewhat noted for his parsimony. The habits of strict economy which he formed while pursuing his studies clung to him in his later years, and he was proud of what he considered his extraordinary prudence, though to others it savored of meanness, and even dishonesty.

His wife brought him a handsome fortune, and to his household a shrewdness and economy which exceeded his own. After the death of his wife the sculptor lived more generously, and entertained his friends with more freedom. He seems, also, to have taken pleasure in bestowing his money in charity, and especially in assisting needy artists. Though unpolished and illiterate, he was a good listener, and enjoyed the friendship of some of the most eminent men and women of his time.

It has been said that Nollekens had a feeling of contempt for art, except as a means of acquiring wealth; but whatever may have been his faults and deficiencies, his

life and works prove that his love for art was sincere. His last visit to the Royal Academy is thus described by Allan Cunningham: "Having expressed a wish to Chantrey, whom he admired and loved, to see the exhibition of painting and sculpture, he was carried up stairs in a kind of sedan, and, with his friend at his elbow, sat for a time looking round him. He then fixed his eye on some work which pleased him, muttered a few almost inaudible words, moved with his body in the direction of his object, and made a sign when he was placed in the right point of view. His power of expressing what he felt was never strong, — it was less than ever now, — but his good taste was in full vigor, for he caused himself to be placed before all the best paintings, and his remarks went at once to their chief merits. Chantrey afterwards said, that his observations were judicious, and penetrated to the sentiment and meaning of the scenes and groups. When he was borne to his coach, he gave the persons who helped him a guinea each, — put his hand to his hat, and bade farewell forever to the Royal Academy. He was then eighty-two years old."

Nollekens died in 1823.

Several monuments by this sculptor are in Westminster Abbey; — a monument to three naval officers, in the north transept; that of Bishop John Thomas, in the south aisle; and a medallion of Goldsmith, in the Poet's Corner. His bust of Mr. Townley is in the entrance hall of the British Museum.

JOHN BACON.

JOHN BACON, a distinguished English sculptor, was born in Southwark in 1740. At about the age of fifteen, he was apprenticed to a china manufacturer at Lambeth, where he was employed in painting upon the ware; but he soon displayed so much talent for modelling that he came to be employed exclusively in that branch of art. At the age of twenty-three he began to work in marble, producing various mythological works which brought him considerable fame. Later in his career he was more occupied in the execution of statues and busts. Some of Bacon's works are highly praised, though he was somewhat deficient in imagination, and in a true feeling for beauty. His finest work is the monument to the Earl of Chatham in Westminster Abbey. He executed also the monuments of John Howard, the philanthropist, and of Dr. Johnson, in St. Paul's. In the chapel of Grey's Hospital is a memorial statue of the founder, Thomas Grey, by Bacon, which is considered a work of excellence. For All-Souls' College, Oxford, he executed a statue of Judge Blackstone.

Bacon was elected a member of the Royal Academy in 1778. He died in London in 1799.

JEAN ANTOINE HOUDON.

JEAN ANTOINE HOUDON was an eminent French sculptor, born at Versailles in 1741. He first went to Paris and studied in the Academy of Fine Arts, and about 1760 he gained the Grand Prize for sculpture, and went to

Rome for study. He remained there for ten years, and then returned to Paris, where he soon gained a reputation.

Among his best works are the statue of Voltaire, and the bust of Molière, in the Théâtre Français in Paris. Viardot says that in these "Houdon has showed how the ideal may be combined with the real, the quickening spirit with the body it animates."

In the gallery of the Louvre are a number of his productions; among them, a spirited bust of Jean Jacques Rousseau, and a statue of the goddess Diana, in bronze, the latter excellent in execution, though somewhat heavy, and more in the character of Venus than of the agile huntress. Houdon executed busts of Napoleon, Josephine, Marshal Ney, and other celebrated personages, remarkable for truth and spirit.

About 1785 Houdon visited America at the solicitation of Franklin and Jefferson, and while here was commissioned to execute a statue of Washington for the State Capitol at Richmond. It represents Washington in civil attire with a staff in his hand; his cloak and sword are resting upon a bundle of rods, and, near, a rude plough is represented. The original bust in marble, executed in this country as a study for the work, is in the possession of Mr. Hamilton Fish of New York. Houdon's Washington is declared to be a most faithful likeness. Casts of the head and of the statue are in several collections in this country. A bust of Lafayette by this sculptor is also in the State House at Richmond.

In the church of S. Maria degli Angeli in Rome is a colossal statue of S. Bruno by Houdon. Of this masterpiece Clement XIV. exclaimed, "He would speak, if he were not kept back by the discipline of his order!"

In his personal character Houdon was amiable and estimable. He died in 1828.

FRANÇOIS MASSON.

FRANÇOIS MASSON was born at Vielle Lyre, in Normandy, in 1745. He learned the elements of design from a priest, and afterwards was instructed by a sculptor of Pont Andemer. He acquired much skill, and having executed medallion portraits of Marshal Broglie and his brother, the Bishop of Noyon, to the great satisfaction of the family, they sent him to Paris for improvement, where he remained four years. He was then commissioned to execute a fountain for the palace of the Bishop of Noyon, which occupied him for two years. The Bishop was so much pleased with the work that he sent Masson to Rome to study, supporting him for five years. The artist improved his style by the study of the antique, and on returning to France was employed in the decoration of the government palace at Metz until the breaking out of the Revolution. After that time he devoted himself to the execution of classical subjects and portrait statues. The latter are remarkable for truth to nature, and for excellence of execution. Masson died in 1807.

PHILIPPE LAURENT ROLAND.

PHILIPPE LAURENT ROLAND, a French sculptor of ability, was born near Lille in 1746. He early showed his talent for sculpture, and went to Paris for the purpose of study, where he became a pupil in the studio of Pajou. He probably assisted his master in the sculptures upon the Palais Royal. He then repaired to Rome,

where he remained for five years. With the increased facilities for improvement offered to the student of art there he made great progress, and after returning to Paris his reputation soon became established. His sculptures are remarkable for purity of design and facility of execution.

In 1781 Roland was elected a member of the Academy for the production of a fine statue of Samson. He was also made a member of the Legion of Honor. For a time he was Professor of Sculpture in the Academy of Fine Arts at Paris.

Among the principal works of this sculptor should be mentioned the bas-reliefs in the apartments of the Queen at Fontainebleau, representing the nine Muses. A statue of Homer in rhapsody, accompanying himself on the lyre, in the Louvre, is much praised. A bust of his master, Pajou, is also to be seen in the Louvre. Roland died in Paris in 1816.

ANNE SEYMOUR DAMER.

ANNE SEYMOUR DAMER, an English lady who distinguished herself in sculpture, was born in 1748. She was the only daughter of Field-Marshal Henry Seymour Conway. When quite young she devoted herself to modelling in clay and wax with great enthusiasm; later she pursued the study of anatomy, and learned to chisel in marble. In 1767 she married John Damer, eldest son of Joseph, first Lord Milton, but the union was not a happy one; in ten years her husband ended his career of selfishness and extravagance by suicide.

Mrs. Damer renewed her interrupted study of sculpture, and visited Italy for improvement, studying and endeavoring to imitate the pure style of Grecian art. She also travelled in France and Spain. Her progress was not rapid, and she seems never to have reached a high degree of excellence; but as the work of a lady of rank and fashion, and one who took an active and enthusiastic interest in politics, some of her achievements in art are remarkable. She was an ardent worshipper of heroes, and did her best to immortalize her favorites with the moulding tool and chisel. Napoleon was her hero upon the land, and Nelson upon the sea. She had the pleasure of executing a bust of Nelson, and Napoleon promised to sit to her, but the stormy scenes which followed prevented the fulfilment of the promise.

With an unbounded reverence for her art and her heroes, Mrs. Damer conceived the idea of aiding in the work of evangelization in the East by setting up the busts and statues of Christian heroes and kings in place of the deities of Pagan worship; and as the first of a series she executed a bust of Nelson intended for this philanthropic mission.

There is great inequality in the works of this artist; some of them being rudely carved, while others are skilfully and carefully finished. She executed many portrait busts and statues, with various mythological sculptures. Among her works are a colossal statue of George III., now in the Register Office in Edinburgh; a bust of her mother, the Countess of Aylesbury, in Tunbridge church; a bust of Nelson, executed directly after his return from the Nile, now in Guildhall; besides numerous busts of noble personages and artists.

Mrs. Damer was beautiful in person and engaging in

manner, and, though proud of her rank, she was more proud of her distinction as an artist. Her success could not be called flattering, but her enthusiasm never declined; one of her last requests was that the implements of her art should be deposited in her coffin. She died in 1828.

In the entrance hall of the British Museum is a statue of Mrs. Damer by Westmacott.

CLAUDE MICHALLON.

CLAUDE MICHALLON, a French sculptor of some distinction, was born at Lyons in 1751. He studied in Paris, devoting himself to his art with great assiduity, and gaining in time the Grand Prize, which enabled him to pursue his studies in Rome. After his return to Paris he practised his art with much success for a number of years.

Michallon had formed an intimate connection with Jean Germain Drouais, the distinguished young French painter who died in Rome in 1788, and was commissioned to execute the monument which was erected to his memory in S. Maria in Via Lata.

While employed upon a bas-relief in the Theatre Français in Paris, in 1799, Michallon met his death by a fall from a scaffolding.

JOHN FLAXMAN.

JOHN FLAXMAN, one of the most gifted of English sculptors, was born in 1755, in the city of York. As a child, he manifested the poetic and artistic tastes which distinguished him in his mature years. He modelled in wax and clay, and devoted himself assiduously to drawing, though without any assistance or instruction. So successful was he that at the age of eleven he gained a prize for modelling from the Society for the Encouragement of Arts, and, two years later, a second prize. When fourteen years of age he became a student at the Royal Academy, and the same year won the silver medal.

In London, young Flaxman formed acquaintances that were both agreeable and serviceable to him. He devoted himself to study, and in his early student years laid the foundation of that extensive classical knowledge which bore such rich fruits in his art at a later time.

In 1787, he went to Italy, where he spent years of incessant labor among the treasures of ancient art, the spirit of which he was well prepared to understand and appreciate. He especially devoted himself to the study of vase-painting and of Pompeian mural decorations.

In the early part of his artistic career he was much employed by Wedgwood in designing and decorating the famous "Jasper ware." Some of his most pleasing works are his mythological designs for vases and plaques, and they are highly prized by collectors.

Flaxman's skill in modelling did not equal his inventive genius, and his productions are not all of a high degree of excellence. He executed various memorial works, which are to be seen in different English churches;

they are marked by refinement of feeling and appropriate treatment. It is not, however, in these works that his ability as an artist is to be estimated. In his designs from Homer, Æschylus, and Dante, the richness of his imagination and the creative power of his genius are shown. In these works he stands perhaps unrivalled. So vivid are his interpretations of the poet's thought, that each series seems to the student a new revelation of the author's purpose. His illustrations from Homer show the classic bias of his mind, and also exhibit the highest qualities of conception. Those from the tragedies of Æschylus, which are a later work, present a combination of the bold and dramatic with the graceful and lovely, bringing to the mind visions of terror or of beauty by touches more powerful than language. His designs from Dante are of thrilling interest; in the Triumph of Christ, the culmination of the "Paradiso," he has portrayed a scene of majesty and celestial splendor which would entitle him to a place among the most gifted authors of the religious art of the Renaissance.

Examples of Flaxman's sculptures in marble are to be seen in several English collections. His last work was a series of designs for the exterior decoration of Buckingham Palace.

In 1800 he was elected a member of the Royal Academy, and in 1810 was appointed Professor of Sculpture, the professorship having been created expressly for him. He was greatly esteemed, not only for his talents, but for his purity of character and life, and for his delightful social qualities. His wife was an amiable and accomplished woman, whose love of art was an added inspiration in all his labors.

He died in 1826.

ANTONIO CANOVA.

ANTONIO CANOVA was born in 1757 in Possagno, an obscure village among the Venetian Alps near the plains of Treviso. He was the only child of Pietro Canova, a stone-cutter in humble circumstances. When Antonio was very young his father died, and his mother, forming a second marriage, left him to the care of his paternal grandparents. His grandfather, Pasino Canova, appears to have been a man of somewhat remarkable character, and quite an artist, though entirely self-taught. He no doubt did much in turning the young mind of Antonio towards the pursuits that he loved, and instructed him in the rudiments of art as far as he was able. His grandmother tended his delicate childhood with the most affectionate care, and watched his development with the kindest solicitude. She lived to witness his success, and he in turn ministered to her in her age and helplessness. He kept in his apartments at Rome a bust of his grandmother sculptured in the dress of her native province. Pointing it out to a visitor upon one occasion, he said: "That is a piece which I greatly value; it is the likeness of her to whom I owe as much as it is possible for one human being to owe another."

As a child, Canova was more fond of spending his time in his grandfather's workshop than in playing with the youths of the village, for which he received the name of "sullen Tonin." He made early essays in modelling in clay, and even executed some small works in marble before his tenth year. Near the village of Possagno, at the foot of the Alps, were several residences occupied by the Venetian nobility during a portion of the year, and

Pasino Canova was often employed in making repairs or embellishments upon these villas, in which he was assisted by young Antonio. At the residence of Senator Giovanni Falier the boy became a great favorite, and was taken under the special protection of this kind benefactor. When he was twelve years old, by the wish of his patron, he was placed with Toretto, a sculptor of Venice, who was living at that time in Possagno. He remained under this instruction for two years, devoting himself in a manner which gave proof of his talent and his love for sculpture. He executed at this period many drawings and models which are still in existence; among them the figures of two Angels, which he finished entirely without assistance or models. He won the applause of his master for this performance, and from these models Pasino Canova executed figures in marble, which were placed in the church of Monfermo, a town at some distance from Possagno. During this period he made his first representations of the human form in marble.

It would seem that the intention of Senator Falier was simply to assist young Canova to become a skilful workman; and after the return of Toretto to Venice there remained nothing for him but to establish himself in a workshop, and spend his life toiling in his native village. In his intimacy at the Falier villa he had formed a familiar friendship with the younger son of the Senator, and the elder son, Giambatista, was also interested in the young sculptor. Through the superior influence of Giambatista over his father, Canova two years later received an invitation to Venice to pursue his studies, and was desired to consider the Falier palace as his home, and to accept from his patron whatever was needed for his education and maintenance. Gratitude was one of the marked

traits of Canova's character, and the younger Falier once said that he never received a letter from him in which the sculptor did not gratefully allude to this timely intercession of Giambatista in his behalf. With joy he accepted the invitation, and was soon established with a Venetian master in the study and practice of his art; but with characteristic independence he labored a part of each day for his master, thus earning, in part, the supply of his wants, which were few. Of this period he said: "I labored for a mere pittance, — but it was sufficient. It was the fruit of my own resolution; and, as I flatter myself, the foretaste of more honorable rewards, — for I never thought of wealth."

Established in Venice, a new field of improvement opened to him; he spent his mornings in studies at the Academy, or at the Farsetti Gallery, while the afternoons were spent in his master's workshop. His evenings were devoted to the improvement of his general education, which had been somewhat neglected. In his art he progressed slowly; but with a noble ambition to excel, and with the conviction that excellence was only to be attained through unceasing industry, he in time achieved what more brilliant talents have failed to accomplish. He devoted much time to the study of anatomy, and he drew and modelled diligently from the human figure. In nature he studied form and expression, and wherever he went he was constantly observing attitudes and action to guide him in his practice. Such was his devotion to his art, that for many years he adhered to a resolution which he had formed never to allow himself repose till he had each day produced some design.

Among other works executed in Venice was the group of Dædalus and Icarus. It exhibits his faithful adhe-

rence to nature, but without a careful selection of the models. The group was intended for a niche in the central pillar between the double entrance doors of the united palaces of Pisani and Barbarigo, fronting the Grand Canal, but when it was finished the owner was unwilling it should be placed in a position in which it might be injured by exposure, and it was placed in the Barbarigo collection, though it is now in the Pisani palace.

In 1780 he went to Rome, where he greatly improved his style by the study of the antique. His study of nature was well supplemented by a study of the magnificent remains of sculpture there, and he improved these opportunities with his characteristic energy and devotion. To the study of the ancient statues in the various collections he devoted a portion of each day, spending the remainder in the seclusion of his studio, endeavoring to embody his impressions and conceptions. He would frequently be found at dawn in the court of the Capitol, or on Monte Cavallo, with sketch-book or modelling apparatus. His taste, however, led him more to the cultivation of the elegant and the graceful, and he evidently lacked an elevated appreciation of spiritual beauty. This want is felt in his finest works. The sentimentally pretty, the soft, and the sensual too strongly predominate, and the effects of grandeur and repose were beyond his attainment. These faults were in part due to the sentiment of the times in which he lived.

Soon after his arrival in Rome he commenced his celebrated work, Theseus conquering the Minotaur, now in the so-called Theseus Temple in the Volksgarten at Vienna. Theseus is represented nude, with the exception of a Grecian helmet and a mantle thrown over the left arm. His face is full of rage and scorn, and his fig-

ure is expressive of much strength and activity, though somewhat theatrical in attitude. But with all the expression and power with which the artist has invested Theseus, the most moving part of the group is the prostrate, suffering, almost quivering form of the Minotaur. Every muscle is alive with agony ; the legs are crushed beneath the fallen body, and the head, bent far back by the merciless grasp of the vanquisher, is full of helpless suffering, while the weak, almost lifeless arm stretches for a last support to the ground. In the same connection may be mentioned the Perseus with the head of Medusa, in the Belvedere of the Vatican. This is a beautifully finished statue, in which the artist evidently imitated the Apollo Belvedere. It is somewhat weak and affected, and would scarcely seem to merit the honor, which it received, of occupying the place of the Apollo when that statue was carried away by the French. So greatly was it admired, however, and so far did it compensate for the loss of the Apollo, that it received the title of *Consolatrice*. The head of Medusa is that of a young and beautiful woman with the serpents arranged about her face like clustering hair. Viardot says : " Faithful to the Grecian type, and taking the antique *Medusa* of Munich for his model, Canova succeeded in combining moral deformity with physical beauty, and has given his *Gorgon* that expression of freezing disdain which pierces the soul, and may be fatal." Canova's Pugilists, two clumsy and brutal figures, are in the same gallery.

In the Borghese Gallery is his Venus Victrix, a half-recumbent figure with the features of Pauline Bonaparte. A statue of Letizia, the mother of Napoleon, is in the collection of the Duke of Devonshire in London. This is a noble figure in an attitude of serene repose,

and may be classed among Canova's most successful works.

Hebe, the goddess of youth, is one of his most poetic creations. The elegant form, the light and buoyant attitude, and above all the joyous expression of the face, is quite unlike the sweet insipidity of many of his ideal female faces. The lower part of the figure is covered with a light drapery, which does not interfere with the springing, floating movement; in one hand she lifts high the vase of ambrosia, and in the other holds the goblet. The artist expressed his intention of indicating the fleeting nature of human existence, particularly the delightful stage of youth, by thus representing the rapid, gliding motion of the goddess. One of these statues is in the Museum of Berlin.

In a figure of Psyche Canova combined in an unusual manner the utmost grace and beauty of form with an exalted spiritual beauty. In the expression of this statue he has portrayed the refined and ennobling delights which accompany the exercise of the higher faculties of the soul, and it must rank above most of his creations of female grace and beauty. It is in the royal palace at Munich. Most of his ideal female figures, Venuses, Graces, and Nymphs, pall upon the taste of the spectator; and though in these, as well as in other ideal works, he sometimes shows a close imitation of antique sculpture, it is often but an exaggeration of its defects.

Some of Canova's monumental works are of great excellence. The finest of his sepulchral monuments is that of the Archduchess Maria Christina of Austria, in the church of the Augustines, at Vienna. It consists of a pyramid of grayish marble upon a square base, with two steps leading to a doorway in the centre of the tomb. In front

of the entrance is a heavily draped figure of Virtue bending in sorrowful attitude above an urn which she bears in her hands. On either side of this figure are mourning virgins bearing garlands and torches. On the steps below, at the left of this group, is a figure of Beneficence, upon whose arm is leaning an infirm old man, while near them is a child in the attitude of devotion. Above is a figure of Felicity with an attendant cherub bearing the portrait of the princess. Leaning against the body of a couchant lion is the tutelary genius of Saxony mournfully regarding the funereal train; this figure is very beautiful and touching, — more so than the much-praised mourning genius upon the monument of Clement XIII. at Rome. Though somewhat theatrical and ostentatious the monument of the Archduchess Maria Christina has a picturesque harmony of arrangement, and in parts is very beautiful.

Next in merit among his works of this class is the monument of Pope Clement XIII., in St. Peter's, and it is, perhaps, as a whole more pleasing to a refined taste. There is an air of repose and solemnity which is appropriate and satisfying. The base is divided in the centre by a door and has two gradations. On one side is a figure of Religion, and at her feet couches a watchful lion; on the other side reclines a mourning genius with inverted torch, at his feet a sleeping lion. Above is the sarcophagus upon which kneels the figure of Rezzonico; his venerable head is bare, and the reverent attitude well expresses the piety for which he was eminent. The tiara is placed in front of him, and the pontifical robes fall around his figure in rich and simple folds. To this work Canova devoted nearly five years of diligent study and labor, the work being almost entirely by his own hand.

In the execution of the mourning genius the sculptor took great delight, laboring to finish it in the most exquisite manner. After he had been for some time working upon it, a discoloration appeared in the marble, which was therefore thrown aside, and a more perfect block obtained, at considerable cost of time and money. This statue is referred to by Madame de Staël in *Corinne:* — "Corinne, en contemplant ce Génie crut y trouver quelque ressemblance avec Oswald." This figure is of a soft, effeminate beauty, and has been greatly overpraised. The figure of Religion is not a lofty conception.

The tomb of Clement XIV. (Ganganelli), in St. Peter's, is also the work of Canova. Upon each side of the urn is a female figure, representing Innocence and Moderation. Above, in an antique chair, is the seated figure of the Pope, his right hand extended "in attitude of commanding — of pacifying — of protecting."

At the special request of Napoleon Canova visited Paris, where he was received with great honors and was made a member of the Institute. While there he modelled a colossal statue of Napoleon, which was executed in marble some years later, and became the property of the Duke of Wellington. It represents Napoleon as a Roman Emperor, and is a very imposing figure; in the left hand he holds a long staff, and in the right a statue of Victory. A fine copy in bronze is in the court of the Brera at Milan. A copy of the head in marble by Canova is in the Corcoran Gallery at Washington.

For the State of North Carolina Canova executed, about 1818, a statue of Washington which is a fine work. Memes, in his Life of Canova, says of it: "The noble statue of Washington . . . . is interesting, as the first piece of sculpture executed in the Old and publicly com-

missioned in the New World; thus uniting by the fame of one individual the arts of both hemispheres. The intrinsic beauty equally recommends the work to notice. Seated, and arrayed in the imposing garb of an ancient Roman, the Liberator of America is inscribing on a tablet his last instructions, — 'George Washington to the United States,' appearing already written. With the antique majesty of costume, the mild and dignified benevolence of the countenance finely accords, — telling more plainly than the sword and sceptre on which he tramples, that the happiness of nations, not the aggrandizement of an individual, urged him to unsheathe the one and to reject the other."

Canova sculptured the kneeling figure of Pius VI. before the "Confession" in St. Peter's. This figure of Angelo Braschi, the deposed Pope, who in his captivity ordered this statue, its attitude and place, is one of the latest works of Canova, and is of great excellence. During his last illness it was in the sculptor's thoughts, as there were certain finishing touches which he had intended to give it, and must now regret his inability.

In Rome Canova was greatly honored. He was made President of the Academy of St. Luke, and in 1816 he received the title of Marquis of Ischia, with an annual pension of three thousand crowns. The Pope inscribed the name of Canova with his own hand in the Golden Volume (the book containing the names of the Roman nobles, preserved among the archives of the Capitol).

Canova was a man of singularly pure and blameless life. In spite of all the honors that were bestowed upon him, he was not moved from his native simplicity and modesty of bearing. He was a truly religious man, always acknowledging with humility the overruling of a

good and all-wise Providence in all the affairs of life. During the last years of his life he occupied himself with the erection and adornment of a beautiful temple of worship in his native village of Possagno. It stands upon the summit of a gentle elevation, a circular structure with a portico of the Grecian Doric order, and adorned with reliefs representing scenes from sacred history, from designs and models by the sculptor. These reliefs represent the Creation of the World, the Creation of Man, the Death of Abel, the Sacrifice of Abraham, the Annunciation, the Visitation, and the Purification of the Virgin. They were executed in marble by seven Venetian sculptors; the models are in the Academy of Venice. The church contains an altar-picture by Canova, representing the Descent from the Cross. A Pietà which he modelled for the interior of the choir was, after his death, executed in marble. He died in 1822, and was buried in the temple at Possagno. Nearly thirty years earlier Canova had made a model for a monument to Titian, at the request of individuals who were endeavoring to raise a fund for the purpose. The attempt had failed, and the model had never been appropriated. After his death the artists of Venice, as the guardians of his fame, made arrangements for the erection of a monument to him, and his own model for the tomb of Titian was chosen. It was executed by his pupils and placed in S. Maria dei Frari. In the assembly hall of the Venetian Academy of Fine Arts is an elegant vase of porphyry containing the sculptor's right hand.

Canova was a man of great benevolence, and was especially the willing patron and benefactor of struggling artists. To expressions of gratitude he would say: "Forbear acknowledgment, you owe me nothing,—I only now

perform a duty, because fortune has enabled me to do so, which hereafter others will claim from you." He rejoiced in the progress of art and in the success of other artists. When urged to refute some injurious criticisms of his own works, which had appeared in the public journals, he answered: "My works are before the public, and that public has every right to pass judgment upon them; but for my own part, it is my resolution not to reply to any criticism whatsoever, otherwise than by exerting every effort to do better."

Canova remained unmarried, though twice on the eve of marriage, it is said. For the last twenty years of his life his half-brother was his sole companion and confidant, and at his death became the distributor of his remaining property. The name of Canova, so honored in the sculptor's lifetime, is now extinct.

JOHANN HEINRICH DANNECKER.

JOHANN HEINRICH DANNECKER was born at Waldenbuch, in the district of Stuttgart, in 1758. His parents were in very humble circumstances. His father was a groom in the stable of the Duke of Würtemberg, and seems to have been a coarse, unamiable man, with no wish for his son to become fitted for a higher station in life than the one occupied by himself. His mother, on the contrary, perceived and fostered the dawning aspirations and talents of her son, and to her he attributed the first elevating influences of which he was conscious. When young he learned to read and write, but how this was accomplished he could not himself re-

member in after years. Near his father's house there lived a stone-cutter, and among the marble and freestone he found means for indulging his tastes in a rude fashion, though beaten for it as a proof of idleness. When he was old enough to be of service as a stable-boy, he assisted his father for a time. When he was about thirteen years of age the Duke decided to admit the children of his domestics to the military school which had been founded by the Duke Charles Eugène in 1761, called the *Karl Schüle*, where not only military tactics were taught, but music and drawing. Young Dannecker was eager to offer himself as a candidate, and, though bitterly opposed by his father, received the sympathy and assistance of his mother, who prepared his scanty outfit, and accompanied him with blessings and encouragement on his way to the Academy adjoining the Hunting Palace of the Solitude. Here, however, he made but little progress, for the establishment was badly managed, and the poorer pupils were obliged to perform the most servile offices. Schiller was a lad in the same school, and, perhaps at first drawn together as fellow-sufferers, a friendship was formed between him and Dannecker which lasted through life.

When Dannecker was about fifteen the Karl Schüle was removed to Stuttgart, and he was placed under the instruction of Grubel, a professor of sculpture, and not long after he produced his first original composition, a clay model of Milo of Crotona, which gained for him the first prize. After this for some years he was employed in the service of the Duke, executing decorations for various palaces in process of erection. At length he obtained permission to travel for study and improvement, with a small allowance from the Duke, and he set out for Paris on foot. His enthusiastic love for art sustained him under the

sharpest privations and trials there, and hungry and ill-clad he labored day after day in the Louvre. Two years of study and experience among the opportunities offered to the young artist in Paris tended greatly to the development of his talent, and, best of all, he retained his native purity and simplicity of heart.

In 1783 Dannecker's small annuity was somewhat increased, enabling him to go to Rome, and he again set out on foot for the goal of his desires. Alone and friendless in Rome he was at first often discouraged and heartsick; but he in time found friends, whose companionship not only cheered and encouraged him, but assisted in revealing to the artist his own latent powers, — among them Goethe, who was then residing there, and Canova, who had already distinguished himself as a sculptor, and to whom Dannecker became indebted for valuable aid in his art. He remained for five years in Rome, and then was recalled to Stuttgart by the Duke, who appointed him Professor of Fine Arts in the Academy, and employed him in various ways. It is said that at one time he might have entered the service of the king of Bavaria, and been placed at the head of the School of Sculpture at Munich, but the artist's love for his native city and his early patrons prevailed over all considerations of ambition. He married, and passed his life at Stuttgart, in a round of constant, but tranquil occupation.

Dannecker's works, which consist mostly of single figures, are remarkable for grace and beauty of form and attitude, especially his female figures; and though in his earlier works he sometimes was led into over-elegance in the treatment of the hair and of drapery, his later works are marked by a classic purity of style. His early productions were chiefly mythological in character, but later

in life he devoted himself to the treatment of Christian subjects, which he invested with a pensive idealism. He did not produce a great number of works, but appears to have bestowed much time and labor upon the few which will render his name immortal. He was much occupied with portraiture, for which department of his art he was peculiarly fitted. His bust of Lavater is in the Library at Zurich; one of his friend Schiller is in the Art School at Stuttgart.

Mrs. Jameson, who visited Dannecker in 1833, thus describes that part of the interview relating to the execution of the bust of Schiller: — "While I sat looking at the magnificent head of Schiller, the original of the multifarious casts and copies which are dispersed through all Germany, he sat down beside me, and, taking my hands between his own, which trembled with age and nervous emotion, he began to speak of his friend. 'Nous étions amis des l'enfance; aussi j'y ai travaillé avec amour, avec douleur, on ne peut pas plus faire.' He then went on: 'When Schiller came to Louisberg, he sent to tell me that he was very ill, — that he should not live very long, and that he wished me to execute his bust. It was the first wish of my own heart. I went immediately. When I entered the house, I found a lady sitting on the *canapé*, — it was Schiller's wife, and I did not know her; but she knew me. She said, "Ah! you are Dannecker! — Schiller expects you." Then she ran into the next room, where Schiller was lying down on a couch, and in a moment after he came in, exclaiming as he entered, "Where is he? where is Dannecker?" That was the moment, — the expression I caught, — you see it here, — the head raised, the countenance full of inspiration, and affection, and bright hope! I told him that to keep up this

expression he must have some of his best friends to converse with him while I took the model, for I could not talk and work too. O, if I could but remember what glorious things then fell from those lips! Sometimes I stopped in my work, — I could not go on, — I could only listen?' And here the old man wept; then, suddenly changing his mood, he said, 'But I must cut off that long hair; he never wore it so; it is not in the fashion you know!' I begged him for Heaven's sake not to touch it; he then, with a sad smile, turned up the sleeve of his coat, and showed me his wrist, swelled with the continual use of his implements, — 'You see I *cannot!*' And I could not help wishing, at the moment, that, while his mind was thus enfeebled, no transient return of physical strength might enable him to put his wild threat in execution." The hair upon this fine head was, however, partially mutilated by the sculptor.

Among Dannecker's most celebrated works is his statue of Christ, upon which he labored with great enthusiasm, and which he evidently regarded as his crowning work. He believed himself to have been divinely appointed and inspired for this work, the ideal having appeared to him in a dream at three different times. For eight years it absorbed the thoughts and energies of the sculptor, and when the statue was completed he felt assured that he had succeeded in overcoming all difficulties by Divine assistance and a diligent study of the Scriptures. He was sometimes asked where were the models after which he worked; and he would reply, "*Here*, and *here*," — laying his hand upon his head, and then upon his heart. It is a slender and delicate figure, standing in a slightly drooping attitude, entirely enveloped in a flowing robe. He endeavored to create an ideal in which the moral and

intellectual faculties should be in full development, while suppressing everything that could indicate the existence of animal nature. Perhaps his success was as great as has ever been achieved in such representations; but to eliminate certain faculties for embodiment, though they be the highest, must fall short of the Christian ideal, which can be nothing less than the whole nature elevated and sanctified. The original statue is in the possession of the Emperor of Russia. The artist repeated it for the monument of the Prince of Thurn and Taxis, in St. Emmeram, in Ratisbon.

Some charming mythological works of Dannecker are to be seen in the Rosenstein palace near Stuttgart. His celebrated Ariadne is in the Bethmann Museum, or, as it is called, the Ariadneum, at Frankfort. This is generally regarded as the sculptor's masterpiece, and the inhabitants of Frankfort greatly pride themselves upon its possession, though it was a disappointment to Dannecker that it should not remain in his native city. The author did not choose the more touching and poetic character in which to represent Ariadne: she is no longer the abandoned and desolate one, but the triumphant bride of the god of the vintage. She is half sitting, half lying, upon the back of a clumsy, mythological panther, upon the head of which one arm rests lightly, while the hand holds the falling drapery. The body and limbs are finely modelled, and the attitude is very graceful and pleasing. The whole group is of the most exquisite finish. The pose of the head and the arrangement of the coiffure give it a somewhat jaunty air, though this is hardly out of harmony with the airy repose of the figure.

Dannecker was an artist of the most pure and noble aims, disdaining to use his talents for unworthy ends.

He was once ordered to execute a figure to please the King, who gave him the design; but it was one which his pure taste did not sanction, and he refused to so degrade his art; he said, "C'était travailler pour le diable!"

Canova, who visited Dannecker in his latest years, was so impressed with the childlike simplicity and unworldliness of his nature that he gave him the title of *Il Beato.*

Dannecker died in Stuttgart in 1841.

IVAN PETROVITCH MARTOS.

IVAN PETROVITCH MARTOS was an eminent Russian sculptor, born at Itchnia, in Little Russia, about 1760. He was patronized by the Empress Feodorowna, and was sent to Rome to study at the expense of the government. He executed numerous statues of excellence, and was especially successful in bas-relief. His works are marked by nobleness of conception and lifelike expression; they are executed with freedom, yet without negligence. In the treatment of drapery he is regarded as superior even to Canova.

Among the best works of Martos are a colossal bronze group of the patriots Minin and Pozharski at Moscow; the monument of the Prince Potemski, the celebrated military commander at Cherson; the mausoleum of the Emperor Alexander at Taganrog; and the monument of Lomonosov, the celebrated Russian poet, at Archangel. Martos was Director of the Academy of Fine Arts at St. Petersburg. He died in 1835.

JOHN CHARLES FELIX ROSSI.

JOHN CHARLES FELIX ROSSI, the son of an Italian of Sienna, was born in Nottingham, England, in 1762. He was first instructed by an Italian artist, and afterwards became a student at the Royal Academy in London. In 1781 he gained the silver medal of the Academy, and after three years more of labor he won the gold medal which entitled him to three years' study in Rome with the requisite pension. He availed himself of the opportunity, and at Rome devoted himself to his profession with great assiduity. After his return to England he distinguished himself by the execution of various mythological and allegorical works. His most famous productions, however, are the monuments executed by him for St. Paul's Cathedral. The best of these are the monument of Lord Cornwallis, consisting of the figure of the hero and three allegorical figures representing Indian rivers; that of Lord Heathfield, a single figure with a bas-relief upon the pedestal, representing a warrior crowned by Victory; that of Captain Faulkner, in which Neptune is represented rescuing a drowned sailor, while an attendant figure bestows a crown of laurel; and that of Lord Rodney, an elaborate pyramidal group representing the Admiral, with figures of Fame and History below.

Rossi's style is remarkable for vigor and grandeur of effect. He was a member of the Royal Academy, and was appointed sculptor to William IV. He died in 1839.

ANTOINE DENIS CHAUDET.

ANTOINE DENIS CHAUDET, one of the best French sculptors of modern times, was born at Paris in 1763. As a child he displayed a remarkable talent for modelling, and at the age of fourteen was admitted as a student at the Academy of Fine Arts. When he was twenty-one he gained the Grand Prize for a bas-relief representing Joseph sold by his Brethren. This enabled him to go to Rome, where he remained for five years. His devotion to the antique is shown in the simple and noble style which he formed. To a thorough technical training he united a purity of taste which seems to have guarded him from the extravagant and picturesque tendency of his time. After his return to Paris he produced works which raised him to the highest rank among modern sculptors. His knowledge of art was extensive, and he was appointed Professor of Sculpture in the Academy.

In the Louvre is Chaudet's group of the Shepherd of Polybus carrying away the young Œdipus, which is regarded as his finest work. For the peristyle of the Pantheon at Paris, he executed a relief, which is called the Emulation of Glory, representing a dying warrior supported by the genius of Fame.

His magnificent statue of Napoleon is now in the gallery of mediæval and modern sculptures in the Old Museum at Berlin. Napoleon is represented as a Roman Emperor, and the statue is in the noble style of the antique; it is considered the best likeness of the Emperor in existence.

Chaudet executed the silver statue of Peace which was

presented to Napoleon I. by the city of Paris. It was formerly kept in the palace of the Tuileries, and was rescued from the fire in 1871; it is now in the Louvre, in the room which was once the chapel of the Ordre du St. Esprit.

As a painter and designer Chaudet also gained distinction. He died in 1810.

JOHANN GOTTFRIED SCHADOW.

JOHANN GOTTFRIED SCHADOW, regarded as the founder of the modern school of sculpture in Germany, was born at Berlin in 1764. His German instructor in art is said to have been Johann Tassaert. Schadow married early, and through the liberality of his father-in-law was enabled to go to Rome, where he studied for some years. After his return to Berlin he was appointed Court Sculptor.

The works of this artist are characterized by an unpretending simplicity and truth. Among his best works are the statue of Frederick the Great in the Theatre-Platz at Stettin, and the statue of Marshal Blücher in the Blücher-Platz at Rostock. This statue is near the place where Blücher was born, in Blücher-Strasse; it is of bronze, and upon the pedestal are reliefs in allusion to the Marshal's defeat at Ligny, when in command of the Prussian army, and to his victory at Waterloo. At Wittenberg in the Markt-Platz is Schadow's statue of Luther. Upon the pedestal is the inscription, "If it be God's work it will endure, if the work of man it will perish."

The magnificent Quadriga of Victory, which crowns the

Brandenburg Gate at the entrance to Unter den Linden in Berlin, is the work of this sculptor. It was carried away by the French in 1806, but returned to its place in 1814.

Schadow was Director of the Berlin Academy, and was the author of several treatises on art. He died in 1850.

DON JOSÉ ALVAREZ.

DON JOSÉ ALVAREZ, one of the most eminent of modern Spanish sculptors, was born at Priego in the province of Cordova, in 1768. His father was a stone-mason, and he himself was taught the same trade in his youth; but having a marked ability for designing, his leisure moments were diligently employed in the study and practice of drawing. In his twentieth year he became a student in the Academy of Granada, where he soon distinguished himself by his skill in modelling. He attracted the notice of the Bishop of Cordova, who became his patron and caused him to be made a member of the Academy of Cordova. In 1794, Alvarez became a student in the Academy of S. Fernando in Madrid, where he distinguished himself by the excellence of his work, gaining a prize of the first class for a bas-relief. In 1799 he received from King Charles IV. a pension of twelve thousand reals (fifteen thousand dollars), which enabled him to prosecute his studies in Paris and in Rome. In Paris he devoted himself to the study of anatomy, and also produced various works in sculpture.

In 1802 he executed a statue of Ganymede, which very greatly increased his reputation, and was pronounced

by David the painter equal to the antique. It is in the Academy of S. Fernando in Madrid.

In Rome Alvarez executed many fine works, and was made a member of the Academy of St. Luke. Perhaps his most admired works are those of a mythological character. About 1818 he was appointed court sculptor to Ferdinand VII. He died at Madrid in 1827.

Don Manuel Alvarez (1727–1797) was a reputable Spanish sculptor, born at Salamanca. He became sculptor to the king of Spain, and was at one period Director of the Academy of S. Fernando in Madrid. His works are numerous in Spanish collections.

FRANÇOIS JOSEPH BOSIO.

Baron François Joseph Bosio was a distinguished sculptor, born at Monaco, in 1769. He studied in France under Augustin Pajou, and became one of the most successful imitators of the antique among French sculptors.

The work by which he is best known, perhaps, is the relief upon the Colonne Vendôme in Paris, in the execution of which he was employed by Napoleon I. This monument was raised by the Emperor between 1806 and 1810, to commemorate his victories over the Austrians and Russians in 1805, and the cannon taken in this campaign were used in its construction. It was modelled after Trajan's Column in Rome. It was one hundred and forty-four feet in height, and thirteen feet in diameter, built of masonry and covered with plates of bronze, forming a

spiral nearly three hundred feet in length. Upon this were represented in bas-relief the most memorable scenes in the campaign of 1805. The figures were about three feet in height, and the costumes and equipments of the soldiers of the period were accurately given. Upon the pedestal were represented the uniforms and arms of the Austrians and Russians. At the corners were four eagles bearing garlands, and upon the summit was the statue of Napoleon. This statue was taken down by the Royalists in 1814 (the bronze was employed in the execution of the equestrian statue of Henry IV. which adorns the Pont Neuf) and the column was surmounted with the *fleur-de-lis* and a white flag. In 1831 a new statue of Napoleon, cast from the metal of guns captured at Algiers, was raised by Louis Philippe to the summit, in place of the armorial *fleur-de-lis*. In 1863 Napoleon III. caused this statue to be replaced by a fac-simile of the original figure. In 1871, the whole column was thrown down, but a large portion of the fragments were preserved and the work of reconstruction soon commenced; the column shows now little trace of its dire vicissitudes.

A number of other sculptors were employed in the execution of the original reliefs of this monument. Professor Lübke says that in this work Bosio's "classic tendency suffered a kind of martyrdom."

Bosio designed the bronze Quadriga which crowns the Arc de Triomphe of the Place du Carrousel in Paris. This arch was originally surmounted by a gilded bronze quadriga of Roman workmanship, which probably adorned the triumphal arch of Nero, and, later, that of Trajan. Constantine caused this to be carried to Constantinople, whence it was taken to Venice, in 1204, and placed over the main portal of S. Marco. In 1798 Napoleon conveyed

the group to Paris, and it was placed, a few years later, upon the Arc de Triomphe du Carrousel; but in 1814 it was restored to its place above the entrance of S. Marco, in Venice, and the bronze group by Bosio was executed for Napoleon's triumphal arch.

The Chapelle Expiatoire in Paris, erected by Louis XVIII. to the memory of Louis XVI. and Marie Antoinette, contains two marble groups, one of which is by Bosio. It represents Louis XVI. receiving consolation from an angel, who addresses to him the words, *Fils de St. Louis, montez au ciel.* The other group, which represents Marie Antoinette supported by Religion, was executed by Jean Pierre Cortot, a French sculptor who was contemporary with Bosio, and the author of various historical works.

Bosio produced a number of mythological works in marble, some of which are to be seen in the Louvre. In his old age he essayed religious subjects, but in these was not successful. He was a member of the Institute of France, and of the Academy of Art at Berlin. He died in 1845.

BERTEL THORVALDSEN.

BERTEL THORVALDSEN was born in Copenhagen in 1770. His name is given by some biographers as ALBERT BERTEL, which is not correct. Bertel is, in Danish, the familiar equivalent of Bartholomew; the Italians changed it to Alberto, and by this name he was known in Rome. THORVALDSEN is correct according to the artist's native orthography, but in this country and in Europe it is often spelled THORWALDSEN.

His parents were in humble circumstances; his father was a wood-carver, and employed in a shipyard carving figure-heads for merchant vessels. Bertel began to assist his father when very young, and this probably gave him his first inclination towards sculpture as a profession. When he was eleven years of age he was sent to the Academy of Fine Arts, where he received instruction for several years, making commendable progress. His general education was almost entirely neglected, and throughout his life the sculptor's chisel seems to have been the only effectual medium for the expression of his ideas. He was considered a lazy youth except in what pertained to art.

When he was seventeen years of age he won the silver medal of the Academy for a relief of Love in Repose, and three years later the small gold medal for a bas-relief of Heliodorus driven from the Temple. After two years more of study, he gained the Grand Prize, which entitled him to go to Rome to study; but as the privilege was at that time enjoyed by another student, he was obliged to wait for some time, and the Academy assisted him in continuing his studies at Copenhagen.

After waiting two years for the fulfilment of his desires, and undergoing a long and tedious voyage, he reached Rome, where the sight of the treasures of antique art filled his soul with delight. He was wont to say, referring to the date of his arrival in Rome: "I was born on the 8th of March, 1797, — before then I did not exist."

He made a thorough study of antique art, copying assiduously, and for a time seems not to have produced many original works. During the early part of his stay in Rome he experienced many discouragements and vicis-

situdes, and when the term for which he was entitled to assistance had nearly expired he prepared to return to Denmark. He resolved, however, to execute an important work before leaving, designed as a gift to his native country. He modelled a Jason, represented bearing the golden fleece, after his conquest of the dragon; but it did not gain much admiration, and the sculptor destroyed it. He modelled another on a colossal scale, which excited great admiration, but brought no pecuniary advantages; and as there seemed now no way but to return at once to Copenhagen, all his arrangements were made for departure. Almost at the last moment, the English banker, Thomas Hope, visited Thorvaldsen's studio, and, struck with the majesty of the model of Jason, commissioned the artist to produce it in marble; from that time fame and fortune both attended the career of the sculptor. The statue of Jason was, however, not finished for many years. It is a fine colossal figure, holding in his right hand the lance with which he vanquished the dragon who watched over the golden fleece, and this trophy he bears upon his left arm. A copy in marble, as well as the plaster model of it, is in the Thorvaldsen Museum in Copenhagen.

Among his earlier works are many mythological subjects, youthful figures of gods and goddesses, which are embodiments of grace and beauty, and sometimes possess almost the calm dignity and repose of antique statues. An Adonis is one of his masterpieces in this branch of art, and is besides remarkable for being one of the few of Thorvaldsen's productions which are entirely the work of his own hands. It represents the young shepherd just returned from the chase, and leaning against the trunk of a tree, over which his cloak is thrown. Canova pro-

nounced the statue "noble and simple, in the true antique style, and full of feeling." It is in the Glyptothek at Munich. His group of Cupid and Psyche is a beautiful work; the two figures are standing side by side, looking into the cup of immortality which Psyche holds in her hand. There are several representations of this; one is in the Thorvaldsen Museum. Among the most beautiful and widely known of his works are the bas-reliefs of Night and Morning. The former was conceived during a sleepless night, and modelled in the freshness of inspiration; the other was produced simply as a companion piece. The goddess of Night is represented with her wings spread, softly floating in space. The idea of repose, yet of constant motion, is marvellously carried out; the drooping head is covered with a close hood, which leaves the whole profile visible, while it adds to the dreamy and mysterious air of the head; above the forehead are poppies bound in the hair. In her arms she bears two children in the attitude of deep slumber. The owl, as the bird of night, is an accompaniment, and it is said was added at the suggestion of the mason who cast the work. The Morning is a beautiful composition, full of brightness and animation, but lacking the ideal charm of the other. There are many repetitions of these bas-reliefs; one is in the collection at Chatsworth, another in the Thorvaldsen Museum, together with the plaster model. A group representing Ganymede kneeling, and holding the cup for the eagle to drink, is of remarkable excellence.

Thorvaldsen was commissioned with the restoration of the Egina marbles, which were discovered in 1811, and purchased by the Prince of Bavaria. He performed the task to the great admiration of connoisseurs in art; the

tints were matched so exactly that at first he was frequently asked by visitors which were the restored parts. He would reply, laughing: "I cannot say; I neglected to mark them, and I no longer remember. Find them out for yourself if you can." The marbles are in the Glyptothek at Munich, and the restored parts are now so changed in color that it is not difficult to distinguish them.

In 1811, when arrangements were being made for Napoleon's entry into Rome, Thorvaldsen was employed to execute a frieze for one of the apartments of the Quirinal Palace, and the subject chosen was the Triumphal Entry of Alexander into Babylon. This celebrated bas-relief was executed in plaster in the short space of three months. A marble copy was ordered by Napoleon, who, however, was not destined to be glorified by it, and it was finally purchased by the Count of Sommariva for his villa (now called Villa Carlotta) at Lake Como. It was repeated for the palace of Christiansborg in Copenhagen. In this composition Thorvaldsen followed the account given by the Roman historian Quintus Curtius. The work as first produced, owing probably to the rapidity with which the artist was obliged to work, was somewhat imperfect in detail; but in the later copies many changes were introduced, which greatly improved the effect. One of his biographers says of this work, "It is perhaps the most admirable masterpiece produced by art since the ever glorious age of Grecian sculpture."

Another celebrated achievement is the Lion of Lucerne, for which he made the model about 1819. It is the noble figure of a dying lion, carved in solid granite, designed to commemorate the fidelity of the Swiss Guards who fell in defence of the Tuileries in 1792. A model of it is in the Thorvaldsen Museum.

Thorvaldsen executed many other commemorative monuments, among which should be mentioned the equestrian statue of the Elector Maximilian at Munich, the statue of Gutenberg at Mainz, and the Schiller monument at Stuttgart. He also designed a large number of sepulchral monuments, which are characterized in great measure by the same manner of treatment as his mythological subject. It is said of him, that he had not the enthusiasm of faith, and that his works are more fitted to satisfy the mind of the thinker than the heart of the Christian.

His portrait statues and busts are very numerous. Among the latter is one of Byron, and the circumstances of its production were thus pleasantly related by the sculptor to his friend Andersen: "It was at Rome that I had to make the statue of Lord Byron. When, accordingly, that noble personage came to my atelier, he sat down in front of me and forthwith assumed a strange aspect, — wholly different from his ordinary physiognomy. 'My lord,' I said to him, 'have the goodness to be tranquil. I beg of you not to look with such an air of misery.' — 'That is the characteristic expression of my face,' replied Byron. 'Indeed!' was my rejoinder, and, without troubling myself further with this mockery of mood, I proceeded to work out my own impressions. When the bust was finished, every one considered the likeness to be striking; but the lord was not content. 'This,' said he, 'is not my face; I have a much greater aspect of wretchedness than that,' — for he would obstinately have that air of misery."

With Sir Walter Scott, whose bust he also modelled, he seems to have got on better. At the request of Sir Walter they were introduced at Rome. They appeared to be mutually pleased at the meeting, but as neither

could speak the language of the other, their conversation was necessarily fragmentary and unsatisfactory. It was a confused interchange of exclamations of delight in various languages, somewhat after this manner: "Conoscenza," — "Plaisir," — "Happy," — "Charmé," — "Piacere," — "Delighted," — "Heureux." But they shook hands warmly, and clapped each other on the shoulder, and the utmost good-fellowship seemed to be speedily established between them. If the sculptor was no more successful with the bust of this more cheerful subject, its execution doubtless afforded him greater pleasure.

In the later years of his life Thorvaldsen applied himself to the production of religious subjects. In his native city, among other important undertakings, he was commissioned with the embellishment of the church of Our Lady (the Frue Kirke) with sculptures, and these comprise the greater part of his religious works. The exterior decorations consist of a large frieze for the portal of the church, representing Christ's Entry into Jerusalem, and for the pediment the Preaching of John the Baptist. For the interior are statues of Christ and the Apostles, including St. Paul; behind the altar a frieze, representing Christ on the way to Calvary; for the side walls the Baptism of Christ, and the Last Supper. His apostles are invested with characteristic individuality, and, if they are sometimes wanting in spirituality, they have intellect. The St. Paul is entirely the work of the sculptor's own hand. The Christ is a noble figure, with hands outspread as if to express the invitation, "Come unto me." In representing the Last Supper he departed entirely from the conventional composition; the Saviour stands before the table with his eyes raised in blessing the cup, while the Apostles kneel in groups about him. The Angel of

Baptism in the Frue Kirke is a beautiful conception, — a draped figure with wings, kneeling upon one knee, and holding a shell-shaped font. The face, which is slightly raised, has an expression of sweet serenity, and the head is crowned with flowers.

Among the artist's symbolical works are, perhaps, his most attractive creations. Thorvaldsen was educated in the Lutheran faith, but his want of religious feeling was apparent. A friend remarked to him that his lack of religious faith must render the expression of Christian ideas difficult, to which he replied: "If I were altogether an unbeliever, why should that give me any trouble? Have I not represented pagan divinities? Still, I don't believe in them." But marvellous as was the skill of this master's hand, and strong and keen as was his intellect, there must exist the feeling that something was wanting; his nature was grand and noble in the main, but it was not developed on all sides.

Thorvaldsen took great delight in the stories related by his friend, Hans Andersen. He was also passionately fond of music. Mendelssohn wrote in one of his letters from Rome: "My piano-playing is a source of great gratification to me here. You know how Thorvaldsen loves music, and I sometimes play to him in the morning while he is at work. He has an excellent instrument in his studio, and when I look at the old gentleman and see him kneading his brown clay, and delicately filing off an arm or a fold of drapery, — in short, when he is creating what we all must admire when completed as an enduring work, — then I do indeed rejoice that I have the means of bestowing any enjoyment on him. . . . . He looks like a lion, and the very sight of his face is invigorating. You feel at once that he must be a noble artist; his eyes look

so clear, as if with him every object must assume a definite form and image. Moreover he is very gentle, and kind, and mild, because his nature is so superior; and yet he seems to be able to enjoy every trifle."

Thorvaldsen's favorite branch of sculpture was bas-relief, and in this he greatly excelled. His works in every department are very numerous; the Thorvaldsen Museum in Copenhagen, which was founded by the sculptor, and to which he made large bequests, contains copies and models of all his works. His monument was constructed in the centre of the building. He was much praised during his career, especially by his own countrymen, and his last days were passed in his native city, though he contemplated another visit to Rome. He continued his labors until the last, being occupied the very day of his death upon the model of a bust of Luther. His death occurred one evening in March, 1844, soon after entering a theatre. A year before the event his friend Andersen paid him a visit for the purpose of communicating the news of the death of a celebrated countryman, who had become indisposed while at the theatre, and started to return home; on reaching the door of his house he was found dead in the carriage. Thorvaldsen exclaimed, "Is not that an admirable and enviable death?" Just a year later, death came to him in almost precisely the same manner.

Thorvaldsen never married; in his early years he formed an unfortunate connection with a woman in humble life, which brought him much unhappiness. She finally disappeared from his history, and it is probable that he separated permanently from her, though providing for her maintenance. She bore him one child, a daughter, for whom he amply provided, and arranged an

honorable marriage. He had various love passages in the course of his life, but upon himself they left but little trace. Whatever tricks his fancy may have played, it is clear that his heart was given entirely to his art.

The unfinished bust of Luther is preserved under glass in the Museum at Copenhagen, together with the handful of clay which he laid down before it on leaving his work, and on which the last material touch of the great sculptor is visible.

FRANÇOIS FREDERIQUE LE MOT.

FRANÇOIS FREDERIQUE LE MOT, or LEMOT, was born at Lyons in 1773. Having a natural taste for art, he was sent to Paris at an early age to study in the Academy of Fine Arts. When he was seventeen, he gained the Grand Prize of the Academy, and with the royal pension went to Rome to study. After a few years he returned to Paris, where he gained a high reputation, and was made successively member of the Institute of France, Professor in the Academy of Fine Arts, member of the Legion of Honor, Baron, and Chevelier of the Order of St. Michael.

Among Le Mot's principal works are bas-reliefs upon the grand façade of the colonnade of the Louvre, and marble reliefs for the tribune of the Chamber of Deputies, in Paris. For his native city he executed a colossal equestrian statue of Louis XIV. Among his other admired works are Leonidas, Brutus, and Cicero. He died in 1827.

SIR RICHARD WESTMACOTT.

SIR RICHARD WESTMACOTT, a distinguished English sculptor, was born in London in 1775. Manifesting a decided talent for sculpture he was sent to Rome for study when quite young. He became a pupil in the studio of Canova, where he made rapid progress, and for an early work in bas-relief he gained the gold medal of the Academy of St. Luke. He was elected a member of the Academy of Florence when but twenty years of age. After four years of study he returned to London, married at an early age, and established himself in the practice of his art. His reputation soon became assured, and, ranking among the first of English sculptors, he was extensively patronized by his countrymen. He was elected a member of the Royal Academy, and, in 1827, succeeded Flaxman as Professor of Sculpture. Ten years later he received the honor of knighthood.

Westmacott received many commissions for monumental sculpture. Among his more elaborate monuments in Westminster Abbey are that erected to Fox, representing the figure of the statesman supported in the arms of Liberty, with the figures of Peace, and a liberated slave at his feet; and the tomb of Spencer Perceval, representing a recumbent figure upon the sarcophagus, with the mourning figure of Strength at the head, and figures of Truth and Moderation at the foot. The monument to Elizabeth Warren, wife of the Bishop of Bangor, — considered one of his best works, — represents a poor woman holding her child in her arms, in reference to the benevolence of the deceased lady. His statues of Gen-

erals Pakenham and Gibbs, and of Lord Collingwood, in St. Paul's Cathedral, are noticeable.

The statue of the Duke of Wellington, called the "Statue of Achilles," near Hyde Park Corner in London, is by Westmacott. It is a copy of one of the Dioscuri on Monte Cavallo at Rome, and was cast from the metal of French cannon captured by the "Iron Duke."

Westmacott produced numerous works in ideal sculpture; among which are Cupid and Psyche, a Nymph unclasping her zone, and Euphrosyne. His works are remarkable for simplicity and purity of style, and his knowledge of art was extensive. He died in London in 1856.

CHRISTIAN FRIEDRICH TIECK.

CHRISTIAN FRIEDRICH TIECK, a German sculptor of note, was born at Berlin in 1776. He was the elder brother of the celebrated novelist and poet, Ludwig Tieck. This sculptor appears to have followed the style of art introduced by Schadow, the development of which produced beautiful results in the School of Berlin at the period in which he labored. He went to Rome in 1805, and became well grounded in the principles of antique art; he afterwards settled at Munich for a time, where he was employed in the execution of various portrait busts. His most important works are those executed at Berlin, particularly the plastic ornaments of the Theatre built by the celebrated architect, Schinkel. These works occupied Tieck for many years. At either side of the steps are two bronze groups representing Genii

riding upon a lion and a panther. Upon the tympanum of the portico he executed a copy of a group of the Children of Niobe, in sandstone. Upon the south tympanum of the principal part of the building are Orpheus and Eurydice, by his hand; and upon the summit of the building is the Chariot of Apollo, a bronze group by Rauch and Tieck. The figures of the three Horæ, which adorn the beautiful mausoleum of Queen Louise at Potsdam, by Rauch, are the work of Tieck. These two artists labored together, and were always firm friends, never disturbed by the slightest feeling of jealousy or envy.

Tieck was much employed in the representation of military heroes, and trophies of the late war. His portrait statues and busts are admirable, and are to be seen in many towns in Germany. He died in 1851.

CHRISTIAN DANIEL RAUCH.

CHRISTIAN DANIEL RAUCH, one of the most gifted and celebrated of German sculptors, was born at Arolsen, the capital of the principality of Waldeck, in 1777. He commenced the study of sculpture when young, but on the death of his father, in 1797, he was obliged to relinquish his chosen pursuit and seek remunerative employment. He went to Berlin, and there became valet to the king, Frederick William II. After the death of this prince, Rauch was enabled through the assistance of the new king, Frederick William III., to follow his inclination for sculpture.

After executing some works which proved his artistic ability, the king provided him with the means of further

prosecuting his studies in Rome. He remained there for six years, devoting himself to his art with great industry, making constant and rapid progress. He enjoyed the friendship of Canova and Thorvaldsen, and of William von Humboldt, who was at that time Prussian Minister to Rome. Among his early works are compositions in bas-relief, and portrait busts of various celebrated personages.

In 1811, Rauch was recalled to Berlin by the king of Prussia to execute the monumental statue of the late Queen Louisa, called "the beautiful queen," in Charlottenburg. This work, which was undoubtedly a labor of love, — for the beautiful and amiable queen had been the sculptor's benefactress, — has probably never been surpassed in purity of feeling and beauty of execution by any modern production in sculpture. In it are combined the truth of nature with the softening ideality of antique art; the sculptured face and form of the Queen are of perfect beauty, while the resemblance is most marked. The figure is extended in the attitude of tranquil rest upon the marble sarcophagus; the face and neck, and a portion of the arms, are bare; the rest of the figure is shrouded in drapery. At the foot of the sarcophagus — which is more like a pleasant couch than a receptacle for the dead — is the Prussian eagle, which was modelled from a living eagle captured in the Apennines. King Frederick William III., who died in 1840, was buried beside the Queen, and his monument also was executed by Rauch, — a recumbent statue wrapped in a cloak.

A beautiful statue of Queen Louisa by Rauch is in the Antique Temple in the Garden of Sanssouci, at Potsdam.

The monuments of Queen Frederica and King Ernest Augustus at Herrenhausen, Hanover, are also the work of Rauch.

But his chief work is the monument to Frederick the Great, in Unter den Linden, at Berlin. This work, finished in 1851, occupied more than ten years, and it is, perhaps, the grandest work of the kind in Europe, and is certainly one of the most original and magnificent works of modern sculpture. The whole is bold and effective, and it is dignified and masterly in all its details. It is a pyramidal structure crowned with a colossal equestrian statue of the King. The granite pedestal, which is twenty-five feet in height, presents on its four sides bronze groups of the chief personages of the reign of Frederick the Great, including military commanders, statesmen, and men of letters; among them is the figure of Graun, the King's favorite musical composer. The figures are life-size, and were produced from the most authentic portraits and descriptions. The costumes and arms of the time are all accurately given. At the corners of the upper section of the pedestal are figures of the Virtues, and upon the sides bas-reliefs, illustrating emblematically different periods in the life and career of the warrior-king. The equestrian statue is a little over seventeen feet in height; the figure is true to life, and the details are accurately given with the exception of an ermine mantle which hangs from the shoulders, giving a more stately bearing as well as a more picturesque grace to the figure and attitude. It is said that the sculptor was censured for this addition, as the monarch never wore an ermine mantle; but he pleaded in defence that the figure would have looked puny and insignificant at such an elevation without the drapery. A beautiful bronze reduction of this monument, seven and one half feet in height, is in the Corcoran Gallery of Art in Washington.

In the Orphanage at Halle is a group by Rauch repre-

senting the noble founder of the institution, August Hermann Francke, standing with a child at either side of him. The figure of Francke is expressive of great benevolence and sincerity, and the two lifelike children are looking up to him with the most confiding affection expressed in their faces and attitudes. This artist has not been surpassed in the expression of the nobler traits of humanity; and this always without departing from the conscientious reproduction of individual nature. Among his most admired productions in symbolical art are the marble "Victories" in the German Temple of Fame, the Walhalla, at Ratisbon, in which "the character of victory-giving divinities is combined with the individual expression of common human feeling."

At Breslau is a statue of Blücher which is remarkable among the works of Rauch for its picturesque animation, and is said to be from a design of Schadow. His monument of the same general, in Berlin, is in his own more calm and severe style. In the same square are his statues of Generals Gneisnau and York. In Nuremberg is a statue of Albert Dürer, by Rauch; this noble memorial has been raised in the Dürer-Platz, not far from the house of Albert Dürer, now for many years the property of the city.

In the Max-Joseph-platz in Munich is Rauch's fine monument of King Max-Joseph, erected on the twenty-fifth anniversary of his accession to the throne. It is a colossal seated figure of the monarch upon a pedestal which is adorned with reliefs emblematical of Agriculture, Art, Constitution, and Religious Toleration.

Another very admirable work is a group in the cathedral at Posen, the most ancient town in Poland, and till 1296 the residence of the Polish kings. In 1842 the

Golden Chapel of this church was erected and sumptuously adorned by a society of Polish nobles, and here are Rauch's noble statues, in gilded bronze, of the first two Christian kings of Poland. His statue of Kant at Königsberg, and that of Thaer at Berlin, are among his latest works.

A religious work in the atrium of the Friedenskirche at Potsdam, belongs to his later years. It is a marble group representing Moses in prayer, supported by Aaron and Hur. Dr. Lübke says: "Designed, as a whole, with unsurpassable beauty of lines, it is somewhat too general in form, — a fault nowhere to be found in any other of Rauch's ideal works. The reason for this probably lies in the thoroughly unplastic nature of the subject, the significance of which can only be represented in a relief, or, still better, in a painting. From its isolation the work has acquired an air of chilling design, and we feel as if the task had been urged upon the master of representing the idea of the ruler's power, supported by the priest and soldier. With this idea, Sculpture compounded as far as she was able, and, at any rate, has produced a masterpiece of plastic lines."

Rauch's portrait statues and busts, of which he executed a great number, are especially admirable. Without suppressing individual characteristics, he succeeded in imparting an ideal nobleness which elevates his subjects above the ordinary. His productions are numerous, and his latest works are marked by the same freshness and energy that distinguished those of his earlier time. His influence upon the School of Berlin, both by teaching and example, was salutary, and his position in the history of modern sculpture is important. He was a man of very noble character, of extensive culture, and charming man-

ners. With the most eminent men of his time he associated on terms of intimacy; his home was the centre of agreeable social intercourse, and his studio was the resort of students and travellers interested in sculpture. He died in Dresden in 1857.

One of his pupils said of him: "Rauch was thoroughly healthy in body and mind. He did not like extravagance in feeling, fantasies, or moods, nor yet passionate ambition. He expected that others, like himself, should have a real love for art, and be absorbed in it,—yet neither too much nor too little, all in equilibrium,—and that they should do their very best. Let every one soar as high as his wings could carry him, but let him not torment himself with a vain ambition to mount higher. He was relentless to himself, and, when dissatisfied with his work, he would destroy the result of months of labor and begin again. He strove like a young man, and took as much pains as if he had achieved no success. He was modest in the truest sense of the word. I have heard him say things that might have shamed thousands. He was also entirely devoid of envy, and was delighted with any good work, whether by a master like Thorwaldsen, or some obscure artist, and tried to make every one share his pleasure. He kept youthful to the end, for he undertook every fresh work with as much zeal as if it had been the first; and his best work, the monument of Frederick the Great, was completed in his seventieth year."

MATHEW COTES WYATT.

MATHEW COTES WYATT was born in London, in 1778. He was the son of James Wyatt, the distinguished architect. He was educated at Eton. Having a natural taste for art, he turned his attention to sculpture, and soon acquired such skill as to win the patronage of the royal family. He was employed in numerous decorative works at Windsor Castle. Among his productions, the monument to the Princess Charlotte in St. George's Chapel was greatly admired by many. The dead body of the princess is represented surrounded by weeping mourners, while, above, the spirit is represented ascending to heaven. Wyatt was also employed in monumental sculpture for Westminster Abbey and St. Paul's Cathedral.

The noble equestrian statue of the Duke of Wellington upon the top of Green Park Arch, in front of Apsley House, the residence of the Duke, is by this sculptor. It represents him upon his horse, "Copenhagen," on the field of Waterloo. "On fine afternoons the sun casts the shadow of the Duke's equestrian statue full upon Apsley House; and the sombre image may be seen gliding spirit-like over the front."

His statue of George III., in Pall Mall, in London, is among his best works. The monument to Lord Nelson, in Liverpool, is also by Wyatt.

He died in 1862.

SIR FRANCIS CHANTREY.

SIR FRANCIS CHANTREY, an eminent English sculptor, was born at Jordanthorpe, in Derbyshire, in 1781. His father, who was a carpenter in poor circumstances, died when Francis was only twelve years of age. Mrs. Chantrey gave her son such advantages of education as her limited means would permit, but these, it seems, were very meagre. In 1797 he was apprenticed to a carver and gilder in Sheffield, where he acquired the rudiments of his future art. He was fond of modelling in clay, and by the help of casts from the faces of his fellow-apprentices and his own, he produced models of considerable excellence. He displayed a taste for painting also, and executed some portraits in miniature. He received some instruction in painting, but sculpture proved to be his true vocation.

Chantrey remained five years with the Sheffield manufacturer, and afterwards went to London and to Dublin, probably in the capacity of a journeyman carver and gilder, but the circumstances of his career at this period are not accurately known. He later became a pupil at the Royal Academy in London, and in 1804 exhibited a portrait in oil. In the following year he exhibited several busts, which gave proof of his ability in sculpture. It is said that Nollekens was one of the first to recognize the merits of Chantrey as a sculptor, and to promote his success. Though laboring in the same department in which he was himself eminent, Nollekens seems to have felt no envy or jealousy, but in an exhibition at the Academy ordered one of his own busts to be removed that one by Chantrey might be put in its place.

In the early part of his career as an artist, Chantrey was on one occasion invited to dine with the poet Samuel Rogers. Observing his guest looking intently at the sideboard, the host inquired the reason. "Don't you remember," replied the sculptor, "getting out your prints, and directing those carvings to the man who made that sideboard, and that a boy with him copied the engravings?—that was me, and I carved them."

In 1818 Chantrey became a member of the Royal Academy; the following year he visited Italy, and was elected a member of the Academies of Rome and Florence. After his return to England he continued his labors with success, executing many portrait busts and statues, and some ideal works in sculpture. In 1835 he received the honor of knighthood from William IV.

In ideal sculpture Chantrey does not occupy a high rank, but his portraits are remarkable for truth to nature. He executed a great number of statues and busts of his eminent contemporaries. Among his best works is a colossal statue of James Watt, in St. Paul's Chapel of Westminster Abbey. It is considered a perfect likeness of the great engineer. Other portrait statues by him are to be seen in Westminster Abbey. In St. Paul's Cathedral is a kneeling figure of Bishop Heber by Chantrey. In the State House at Boston is a statue of Washington by him.

Sir Francis died in 1841. He had accumulated a large fortune, which he bequeathed to his wife during her life, and afterwards to the Royal Academy for the encouragement of English art. Lady Chantrey died in 1875, and her husband's fortune passed to the Academy.

FRANÇOIS RUDE.

FRANÇOIS RUDE was an eminent French sculptor, born at Dijon, in 1784. In 1812 he went to Rome, where he remained for twelve years, or longer. His study of antique art there is manifest in his works. He had also a fine feeling for nature, and his creations are remarkable for freshness and lifelike expression.

For the Arc de l'Étoile in Paris, Rude sculptured in high-relief his "Marseillaise," a representation of the French marching forth for the defence of the Republic, in 1792. Above the groups of the soldiery hovers the forbidding figure of Bellona, the goddess of war, described by one writer as "vehemently striding forwards in spite of her large wings, so that she looks exactly like an equestrian performer standing on two horses." In her coarse fierceness of aspect, however, she is not an inappropriate representation of the murderous goddess whose only delight is in devastation and death.

In the cemetery of Montmartre is the monument of Godefroy Cavaignac, the French republican chief, by Rude. It is admirably executed, but unpleasantly naturalistic in style. He executed a statue of Joan of Arc, in marble, for the gardens of the Luxembourg, which is a very beautiful work. The heroine is represented with head upraised, in the attitude of listening to the voice of the Virgin, which declares to her her mission:—

> "Then she touched
> Mine eyelids, and as I upward turned my gaze
> All heaven was full of angel-boys
> Who bore white lilies in their hands,
> And sweetest music floated in the air."

The rapt and listening look upon the face is finely rendered. In the gardens of the Luxembourg is also Rude's statue of Marshal Ney in bronze. It stands upon the spot where the Marshal was shot, in 1815.

In the Louvre is a brazen Mercury by Rude, which is a spirited production. He died in 1855.

JOHANN RUDOLF SCHADOW.

JOHANN RUDOLF SCHADOW, son of Johann Gottfried, was a sculptor of considerable note. He was instructed in art by his father, and in Rome studied under Canova and Thorvaldsen. He executed a number of mythological subjects, some of which were much admired, and he produced various portrait busts. His last work, left unfinished at his death, is declared to combine the grandeur of Thorvaldsen and the grace of Canova. It is a group representing Achilles and Penthesilea. He died in 1822.

PIERRE JEAN DAVID.

PIERRE JEAN DAVID, called DAVID OF ANGERS, one of the most eminent sculptors of France, was born at Angers in 1789. His father was a wood-carver, and found so little success in his work that he strenuously opposed the indulgence of his son's taste in the direction of sculpture. The young man, however, seems to have been determined to follow his inclinations, and through great difficulties he made his way to Paris, and

entered the studio of David the painter. He was afterwards instructed by Roland, Professor of Sculpture in the Academy of Fine Arts. After gaining several academic prizes, he won, in 1811, the Grand Prize, which enabled him to study in Rome. He remained in Rome for five years, and on his return, being unwilling to remain in Paris under the Bourbons, he attempted to establish himself in England, but was unsuccessful. He finally returned to Paris, commencing in earnest his artistic career.

About 1824, David established his reputation by a statue of the Prince of Condé. He executed numerous portrait statues and busts, and medallions, and received commissions for various public and monumental works. In 1825, the Cross of the Legion of Honor was conferred upon him; he was made a member of the Institute, and became Professor in the Academy of Fine Arts.

In 1831 David was commissioned by the government to adorn the Pantheon at Paris with sculptures. He designed for the pediment a large allegorical scene, representing the country bestowing wreaths of victory upon her heroes, in illustration of the inscription upon the building: "Aux grands hommes la patrie reconnaissante."

Dr. Lübke thus comments upon this work: — "In the centre is the serious figure of the Fatherland, in severely antique drapery; on both sides great men, the heroes of mind and sword, — among them General Bonaparte, who is hastily advancing amid the gloomy warriors of the Republic, to gain one of the extended wreaths of victory. The realistic variety of the groups, in the boldly treated costumes of the period, and the picturesque freedom of the arrangement, prevent any really plastic effect, and, in spite of the spirit and characteristic life displayed, we cannot forget that the irrefragable and fundamental laws

of architectural plastic decoration are here wantonly and unpleasingly trifled with."

David prefered to employ his talent upon republican subjects, and the production of the portrait statues and busts of those who had been of use to society in their day. Among his works of this class are the spirited and lifelike portraits of Washington, Lafayette, Lamartine, Goethe, Cuvier, Alexander von Humbolt, Rauch, and Tieck. He executed a statue of Thomas Jefferson signing the Declaration of Independence, which is in the Hall of Statuary at Washington.

David was earnest and enthusiastic in the pursuit of art, and in the history of modern sculpture he occupies a distinguished place. One of his own countrymen says of him: "He combined great talent with a noble mind and an independent spirit, and has left an example of a stainless life from birth to death."

He died in 1856, and was buried in Père la Chaise.

JACQUES PRADIER.

JACQUES PRADIER was a French sculptor of high reputation, born in Geneva, in 1790. The taste for art which he displayed in early life was discouraged by his parents, and he was apprenticed to a watchmaker. He displayed so much talent in the ornamental parts of the work that he was permitted to follow his bent, and was placed as a pupil in the School of Design, afterwards entering the studio of the sculptor Lemot. He assisted his master in the sculptures of the Louvre, and in 1813 gained the first prize of the Academy of Art in Paris for

the superior execution of a bas-relief. He studied for a time in Rome, and then returned to Paris, where he was employed in many public works, and executed besides many admired statues.

Pradier's works are remarkable for softness and grace, though he could be grand and energetic at times. His execution was good, and he only failed in loftiness of conception. One of his finest works is a Niobe group, now in the Luxembourg. His statues of Psyche and Atalanta, in the same gallery, are pleasing and graceful productions. Prometheus Chained, one of his most vigorous productions, is in the garden of the Tuileries.

Pradier executed religious works for several of the churches of Paris, but his talent was little suited to the representation of sacred subjects. Some of the sculptures of Ste. Clothilde are by his hand; and for the Chapelle des Mariages of the Madeleine, he executed a Marriage of the Virgin. His last work was the execution of twelve colossal figures for the tomb of Napoleon in the Hôtel des Invalides, emblematical of the victories of the Emperor.

Pradier died near Paris, in 1852, and was buried in Père la Chaise; a sarcophagus, with a bust of the sculptor, was erected by his pupils.

THOMAS CAMPBELL.

THOMAS CAMPBELL, an eminent British sculptor, was born at Glasgow, in 1790. He was apprenticed when young to a marble-cutter, and soon began to display much talent for sculpture. A gentleman by whom he

was employed became interested in him, and generously furnished him the means of studying at the Royal Academy. He afterwards went to Rome, where he remained for several years. After his return to his native country, he was employed in various important works in England and Scotland; he was more patronized by the nobility than any other sculptor of his time.

Some of Campbell's finest works in monumental sculpture are in St. Paul's in London. A statue of Mrs. Siddons, as Lady Macbeth, in Westminster Abbey, is much admired for its character and expression.

While in Rome the sculptor executed a statue of Pauline Borghese, sister of Napoleon I., for the Duke of Devonshire, which is at Chatsworth. His statue of Lord Bentinck is in Cavendish Square.

He died in London, in 1858.

JOHN FRAZEE.

JOHN FRAZEE was born in Rahway, New Jersey, in 1790. The family name was FRASER, but it was changed by the grandfather of John to Frazee. He is distinguished as the first sculptor of American birth and parentage. His boyhood was attended with misfortune, and passed in drudgery, his mother's instructions, it is said, being the only redeeming element in his early life. He was fond of carving in wood, and having also shown that he could use the chisel with some skill, he was employed by a stone-cutter. He afterwards became proprietor, in company with Launitz, of a marble-yard in New York, and devoted himself to various ornamental

works in stone. The only examples of plastic art he had ever seen were casts from antique sculpture which were sent by Napoleon to the New York Academy of Fine Arts. Gaining an introduction to Trumbull, then President of the Academy, Frazee asked for advice and assistance in the study of the art; but that gentleman declared that "nothing in sculpture would be wanted in this country for a hundred years." The enthusiastic artist was not discouraged by this prophecy, but pursued his way, as best he could, in the development of his beloved art, and he is to be gratefully regarded as one of the pioneers of American sculpture.

In 1824 Frazee executed a marble bust of John Wells, Esq., which is said to be the first portrait bust by a native sculptor. It was placed in Grace Church, in New York. His first ideal work was a figure of Grief, which he modelled after the death of his child. His principal works consist of portrait busts. In the Pennsylvania Academy of Fine Arts is a bust of the sculptor by himself, and one of Chief Justice Marshall. His bust of John Jay is in the United States Supreme Court Room. He made busts of various other distinguished Americans.

JOHN GIBSON.

JOHN GIBSON, one of the most distinguished of modern sculptors, was born at Conway, in North Wales, in 1791. His ancestors were of Scottish extraction, being descended from the Clan Macgregor; his grandfather had been forced by the strife of the time to assume the name of Gibson. His father was a market-gardener in Con-

way, and removed to Liverpool when he was a lad nine years of age. From his early childhood he had shown an instinctive taste for drawing, and was in the habit of sketching pictures of domestic animals which he saw around him. In Liverpool he began to reproduce the pictures which he saw in the shop windows, displaying considerable skill.

At the age of fourteen he was apprenticed to a cabinet-maker, but was afterwards placed with a wood-carver. His talent in this branch attracted the attention of influential gentlemen, who gave him not only encouragement, but substantial assistance, which enabled him to follow his strong inclination for art. William Roscoe, the distinguished historian and patron of literature and the fine arts, invited young Gibson to his country seat, and allowed him to study and copy the fine specimens of ancient art in his collection.

In 1817 he went to Rome, where he was received into the studio of Canova. His first important work was a group of Mars and Cupid, which won high praise from his master, and which was reproduced in marble for the Duke of Devonshire; it is in the collection at Chatsworth. He next produced Psyche borne by the Zephyr, for Sir George Beaumont; copies of it were also made for Prince Torlonia, and for the Grand Duke of Russia.

After the death of Canova, Gibson became the pupil of Thorvaldsen. He had been a faithful disciple of Canova, acquiring the peculiar softness and grace of that master's style, and in the studio of Thorvaldsen he was stimulated to the study of the antique. Thus, without losing his own individuality, he profited by the example and teaching of two of the greatest of modern artists, and formed a style of the highest purity.

In 1836, Gibson was elected a member of the Royal Academy of London, and he occasionally contributed to its annual exhibitions; but he continued to reside in Rome, making visits, at long intervals, to England. He executed a large number of works from classical subjects, which are remarkable for an exquisite refinement and purity. He introduced the innovation of tinting his sculptures, which occasioned much discussion, and has been condemned by many, although the sculptor defended the practice by a reference to Grecian precedents.

Among his portrait statues is that of Queen Victoria, now in Buckingham Palace; and another for the Palace of Westminster, which is placed opposite to the door in the Prince's Chamber. In this portrait of Victoria the sculptor has produced a statue of almost ideal beauty, and yet a remarkable likeness. Allegorical figures of Justice and Clemency, on either side of the Queen, complete the group. For St. George's Hall, in Liverpool, he executed a statue of George Stevenson. In the cemetery of St. James in Liverpool is a fine statue in marble of Mr. Huskisson, the eminent statesman, and a duplicate in bronze stands in front of the custom-house. This city is especially rich in the works of Gibson, the inhabitants regarding him with great pride.

Many public and private collections in England contain examples of Gibson's sculpture. A fine collection of casts from his best works is in the Crystal Palace at Sydenham, and an interesting collection of models and sketches which he bequeathed to the nation is now in a gallery of the Royal Academy.

Mr. Gibson was a bachelor, and spent a life of quiet and single devotion to his art, caring little for anything beyond his studio. He was, however, always ready to

bestow friendly encouragement and assistance upon young artists who visited Rome for improvement, and his studio was the resort of patrons and lovers of art. He died in Rome in 1866.

WILLIAM BEHNES.

WILLIAM BEHNES was born in London, in 1794. His father was a German piano-forte maker, who had married an English wife and settled in London. He first learned his father's trade, at which he became a very skilful workman; but having a taste for art, he commenced painting, and met with considerable success as a portrait-painter. He then undertook sculpture, and his success in this branch brought him fame and distinguished patronage, though it is said that he afterwards regretted having abandoned his brush for the chisel. He produced portrait statues and busts of very great excellence, and was much employed by members of the royal family, and by various public bodies, in the execution of monumental works.

Behnes's works, which are perhaps more numerous than those of any other sculptor of modern times, are remarkable for clearness of conception and vigorous execution. He excelled especially in the delineation of childhood.

Among the best of his statues is that of Dr. Babington, in St. Paul's Cathedral. In Westminster Abbey is his monument to Dr. Andrew Bell. A statue of Sir Henry Havelock, by him, is in Trafalgar Square.

Though enjoying unusual success in early life, his affairs later became much embarrassed, and the aged sculptor died in Middlesex Hospital, in 1864.

ANTOINE LOUIS BARYE.

ANTOINE LOUIS BARYE, a French sculptor of animals, was born at Paris in 1795. He was the son of poor parents, and it may be said that the preliminary knowledge of his future art was gained when, as a child, he frequented the Jardin des Plantes. His extraordinary interest in the menagerie attracted the attention of an old keeper, who gave him much information regarding the habits of various animals. At the age of thirteen he was placed in the studio of the engraver Fourier; he studied also under Bosio and Gros, and finally became a pupil at the Academy of Fine Arts.

For many years Barye labored without much success, and he was past middle age when his productions began to receive the appreciation they had long deserved. The first work which attracted general attention was his now famous Lion, in bas-relief upon the Colonne de Juillet, in the Place de la Bastille, which commemorates the Revolution, and the "July heroes" who were buried on the spot. The lion, as a symbol of the eventful month, is carved upon the pedestal of the column, — a massive figure, full of strength and life.

Barye's works were exhibited at the Salon for many years. In 1848 he was appointed Keeper of Models and Moulds at the Louvre. In 1850 he was intrusted with the care of the natural history courts of design at Versailles, and in 1854 received charge of those at the Paris Museum.

As a sculptor of animals this artist was almost unrivalled. Among his masterpieces are a Lion strangling a Boa, in the gardens of the Tuileries; and a Jaguar

devouring a Hare, in the gallery of the Luxembourg. Four allegorical figures of Peace, War, Force, and Order, by Barye, adorn the pavilion of the new Louvre.

A very large collection of Barye's works were purchased in 1873, for the Corcoran Gallery of Art in Washington, from the artist himself; it numbers more than a hundred pieces, and consists of a great variety of subjects conceived and executed in his vigorous and realistic style.

Mr. MacLeod, in his account of this artist and his works, relates an incident illustrating his marvellous knowledge of the nature and instincts of animals: "When Gérôme had painted the lions in his 'Christian Martyrs,' he called in Barye to see his treatment of the beasts, which he had represented as just released, with eager, ravenous looks, ready to spring upon the victims. Barye at once said that it was not natural, — that the hungriest lion, suddenly confronting the bright air and a crowded arena, would hesitate and recoil bewildered at the sight. Gérôme took the hint, and always met the compliments upon the fine conception of his lions by giving the merit to Barye."

Mr. Barye was a man of most simple and unpretending manners, leading a singularly quiet and unostentatious life. Though success came late, his genius was eventually fully recognized and rewarded, and he bore the reputation of "the first animal sculptor of France."

He died in 1875.

RICHARD J. WYATT.

RICHARD J. WYATT was born in London in 1795. He studied in London under Rossi for seven years, after which he went to Paris and became the pupil of Bosio. Later he went to Rome, where the greater part of his life was spent. He was intimate with Canova, and profited much by the advice and instruction of the illustrious sculptor. Wyatt was an artist of great industry, and produced a large number of works which are distinguished by purity of style and elegance of finish. He died in 1850.

PHILIPPE HENRI LEMAIRE.

PHILIPPE HENRI LEMAIRE, a French sculptor, was born at Valenciennes in 1798. He studied in France, and, after attaining to considerable eminence in his profession, went to Rome for study, devoting himself to the classic style. Between 1826 and 1834 he executed the relief for the pediment of the church of the Madeleine in Paris, which is his most remarkable production. It is one hundred and twenty-five feet in length, and twenty-three feet in height, representing, in high relief, the Last Judgment. In the centre is a colossal figure of Christ; on his right are the righteous, with the angel who has just sounded the last trump; on his left are the wicked, with Mary Magdalene in intercession for them. Lübke says of this work: "This subject, which the Middle Ages, with their symbolic arrangement, could

depict so excellently, and could gradate so perspectively, is opposed to the arrangement of a temple pediment, which unites on the same plane of surface the Judge of the world, the Angels and Saints, the risen and the condemned."

The pediment of the church of St. Vincent de Paul in Paris is adorned with a relief by Lemaire representing St. Vincent de Paul with the figures of Faith and Charity on either side. In the little Chapelle Expiatoire, erected to the memory of Louis XVI. and Marie Antoinette, who were buried on the spot, is a bas-relief by Lemaire, executed above the entrance in the interior, representing the removal of the remains of the king and queen to St. Denis, in 1817.

Some of Lemaire's sculptures are to be seen in the Gallery of the Luxembourg. He died in Paris, in 1880.

RICHARD WESTMACOTT.

RICHARD WESTMACOTT, eldest son of Sir Richard Westmacott, was born in London in 1799. He received his first instruction in art from his father, and at the age of nineteen entered the Royal Academy, where he remained for two years. He was then sent to Italy for study, where he remained six years. After his return to England, he was much occupied with the production of works of an imaginative character. In 1849 he was elected a member of the Royal Academy, and in 1857 he succeeded his father as Professor of Sculpture.

The works of this artist are chiefly of a devotional and classical character, though he executed a number of por-

trait busts. They are rather remarkable for grace than for power, and they manifest careful study and thorough knowledge of art.

Among his principal works are sepulchral monuments: in the cathedral of Canterbury, a recumbent statue of Dr. Howley, Archbishop of Canterbury; the monument of the Earl of Hardwicke, at Wimpole; and a bas-relief representing Wycliffe preaching to the people in the church at Lutterworth. Examples of his classical productions are in various English collections.

Westmacott's opinion was accounted of value upon all matters pertaining to his profession, and he was the author of various works upon art, the principal of which is a "Handbook of Ancient and Modern Art," published in 1864. He died in 1872.

LUDWIG MICHAEL SCHWANTHALER.

LUDWIG MICHAEL SCHWANTHALER, one of the most eminent among modern German sculptors, was born in Munich in 1802. His father was a sculptor of small reputation, who placed him in the Academy at Munich, where he received his early education in art. The talents of the young man attracted the attention of King Maximilian, who engaged him to decorate a silver table-service with reliefs, representing the entrance of the younger deities to Olympus. This he accomplished in so acceptable a manner that he was employed to execute reliefs for the decoration of the Glyptothek. He went to Rome, where he passed a year in study, and while there produced the bas-reliefs of the

Birth of Venus, and Cupid and Psyche, which are in the Glyptothek. He afterwards executed for the same edifice two fine bas-reliefs illustrating scenes from Homer, known as the Battle by the Ships, and Achilles struggling in the Scamander. The Royal Palace he also decorated with reliefs of the Crusades. Of these Dr. Lübke says: "An overwhelming imagination and a rare inexhaustibleness of invention gush forth in these works, and prove what ease of production belonged to the master. In the richness of his creative power he stands, perhaps, foremost among all modern sculptors. But the weakness of an enfeebled frame, and probably also the rapidity with which King Ludwig urged forward his Munich works, rarely allowed Schwanthaler to arrive at a pure perfection of form, so that most of his productions, in spite of the spirited life of the design, fail in presenting a truly lifelike impression, and rather acquire a superficial and decorative effect."

Among his chief works are the pediment sculptures of the Walhalla at Ratisbon. This building, founded by King Ludwig in 1830, is one of the most magnificent structures in the world. It was designed by Klenze, of the purest Doric order, constructed of gray marble, and surrounded by fifty-two fluted columns. Upon the north pediment, Schwanthaler represented the battle of Arminius; and upon the south, Germania regaining her liberty after the battle of Leipsic.

In the Loggie of the Pinakothek at Munich are twenty-four statues of celebrated painters by Schwanthaler. In front of the Hall of Fame (Ruhmeshalle) is a colossal ideal statue of Bavaria, which is considered one of his masterpieces. This colossal work is of bronze, sixty-nine feet in height, exclusive of the pedestal, and is of

monumental grandeur. He executed various memorial statues, among which are those of Mozart at Salzburg; Jean Paul at Baireuth; and Goethe at Frankfort. The latter was erected in 1844, and represents the figure of the poet standing, with a wreath of laurel in his hand, upon a pedestal adorned with reliefs, representing scenes from his writings.

The Propylæa at Munich, a building in imitation of the Acropolis at Athens, is ornamented with sculptures by Schwanthaler representing scenes from the Greek wars of independence, and the *régime* of King Otho. In the palace of the Duke Max is a marble frieze representing the story of Bacchus, by this sculptor. For the entrance to the library he executed statues of the founder, Albert V., and the builder, Lewis I. Above the portal of the Ludwigskirche, built between 1829 and 1842 by Gärtner, are statues of Christ and the four Evangelists, by Schwanthaler. For the porch of the Festsaalbau he executed eight allegorical figures in marble limestone; and for the throne-room of the same building, twelve gilded bronze statues of the ancestors of the house of Wittelsbach.

In 1835 this sculptor was appointed Professor in the Academy of Fine Arts at Munich. He died in 1848, and was buried in the New Cemetery,—a burial-place after the style of the Campo Santo at Pisa, and that at Genoa, — the finest in Germany. The tombs at the right and left of the entrance are those of Schwanthaler the sculptor and Gärtner the architect.

AUGUSTUS KISS.

AUGUSTUS KISS was a Prussian sculptor, born at Pless, in Upper Silesia, in 1802. He studied in the school of Rauch, and became distinguished for his powerful delineation of natural life. One of his most famous works is the bronze group of the Amazon on horseback attacked by a lioness, upon the steps of the Old Museum at Berlin. It is full of violent action; the horse, frantic with fear and pain from the teeth and claws of the lioness, is modelled with great power. It appears that the sculptor contemplated a companion group for the Amazon, but he did not live to carry out the design. Kiss executed various monuments and portrait statues in bronze.

At Breslau, in the Grosse Ring, a square in the central part of the town, is his equestrian statue of Frederick the Great, erected in 1842. In the Pennsylvania Academy of Fine Arts is the artist's model for this work. In the same square, in Breslau, is his statue of Frederick William III., erected in 1861. At Königsberg, in the Königs-Garten, is his equestrian statue of the last-named monarch, erected by "grateful Prussia" in 1851. Upon the pedestal are reliefs, representing scenes in the life of the king. The statue of the same king which adorns the Wilhelms-Platz in Potsdam was likewise designed by Kiss.

For the church of St. Nicholas in Potsdam, Kiss executed above the entrance a relief of the Sermon on the Mount, after a design by Schinkel, who was architect of the building. For the Park of Sanssouci he designed a fountain with six colossal sea-horses.

Kiss died in 1865.

Among other sculptors of the school of Rauch should be mentioned HERMAN SCHIEVELBEIN (1817–67). He was an artist of profound feeling, and great richness of imagination. The group at the back of the Old Museum in Berlin, representing Pegasus caressed by the Horæ, is in part the work of Schievelbein. His principal work is the magnificent frieze, two hundred feet in length, which adorns the Greek Court of the New Museum at Berlin, representing the ruin of Pompeii. Its scenes of wild despair are most movingly depicted; in spite of its terrible nature, it is full of poetic beauty.

RHEINHOLD BEGAS, a later follower of the school, is the author of various spirited productions, among which is the Schiller monument, erected in the Schiller-Platz in Berlin, in 1871. This beautiful monument is of Carrara marble; the figure of Schiller, nine feet in height, partially enveloped in a mantle, stands upon a pedestal at the four corners of which are allegorical figures of dramatic and lyric poetry, historical composition, and philosophy.

In the Werder church, in Berlin, is an altar-piece by Begas, representing the Resurrection.

ERNST RIETSCHEL.

ERNST RIETSCHEL, one of the most eminent among modern German sculptors, was born at Pulsnitz in Saxony, in 1804. His parents were very poor, but were intelligent and refined beyond their class. Ernst inherited a love of books and study, and was especially

fond of pictures; he also began when very young to try to draw what interested him, and when his father could spare a few groschen to buy him some engravings or cheap water-colors his happiness was complete. He copied flowers and butterflies, and read every book he could get hold of, useful or otherwise; and thus, though doomed to hard work and poor fare, his childhood was not an unhappy one. He said in after life: "I do not pity any child for having been brought up in poverty and privation, so long as want, severity, or condescending pity do not stifle the better feelings, or make him abject."

When sixteen years of age Ernst was apprenticed to a shopkeeper, for he did not wish to learn a trade; but his master soon became discouraged, declaring that the boy was a blockhead, with no notion of trade. The shopkeeper's clerk was kinder and more observant; he once said to Ernst: "Look here, you ought to be a painter; you are not cut out for a shopkeeper. There is an Academy in Dresden where you can study for nothing. Talk to your father about it."

This delightful possibility was a beacon to the boy; and though his father looked upon the proposal as a sort of desperation, he finally, through the influence and assistance of some friends, became established as a student at the Academy in Dresden, in 1820. He lived in great privation, but labored with passionate ardor for three years. At the end of that time he was induced to engage in the work of modelling for an iron foundry, and three years were spent in the study and practice required for this branch of art, under poor, or indifferent teachers. The artist afterwards counted it as time lost, or worse; for he had adopted many things which it required more time to unlearn.

In 1826 Rietschel went to Berlin and became a student in the atelier of Rauch, where he made rapid progress under a most sympathetic master. A few years later he became entitled to the Grand Prize of the Academy of Berlin, for the execution of a bas-relief illustrating the story of Penelope; but being a subject of Saxony instead of Prussia, it was found that the statutes of the Academy forbade his receiving the accompanying annuity, which would enable him to study in Rome. However, upon the recommendation of the Berlin Academy, his own government paid the stipend, and he was enabled to pursue his studies in Italy. Previous to his departure he accompanied Rauch to Munich, where he assisted him upon the monument of King Maximilian Joseph, and modelled one of the figures for the pediment of the Glyptothek.

In studying the art treasures at Florence he found great enjoyment. The sculptures of Ghiberti, Verocchio, and Luca della Robbia, and the paintings of Masaccio and Ghirlandajo, especially attracted him. Michael Angelo did not at first please him, as he honestly confessed, but in his mature time the works of the great Florentine were appreciated by him as they have been by few modern sculptors.

After Rietschel's return to Germany, the first public work with which he was commissioned was a colossal bust of Luther for the Walhalla at Munich. He wrote to his master, Rauch: "I am to make a bust for the Walhalla, and only guess of whom! Luther! I am more pleased than I can say." Singularly, the subject which formed the real beginning of his artistic career was the same with which it closed, in the full maturity of his powers.

In 1832, Rietschel settled in Dresden, and was appointed Professor of Sculpture in the Academy. With a happy home and congenial labor, this period may be considered the happiest of the artist's life. He said: "I dare not ask God for more happiness. He has given me more than I ever ventured to hope for. May He grant me one thing more, — the abiding consciousness of my happiness, that I may thankfully prize it, and not lose heart too soon if the sun does not always shine." He labored with great assiduity for many years. His duties at the Academy were arduous, and he was also much occupied with commissions for various public works. In all his undertakings, his aim was perfection; in one of his note-books was found written, "It has always touched me and filled me with admiration, that the figures on the pediment of the Parthenon are as highly finished on the wall side as in front," — and the same principle was apparent in Rietschel's own productions.

For the ornamentation of the Theatre at Dresden (destroyed by fire in 1869) he produced various allegorical and mythological works, which were characterized by a lively grace. For the New Museum, Rietschel and Hähnel executed the plastic ornaments, consisting of religious, mythological, and historical subjects. The "Attica" is adorned with six large statues; — those of Giotto, Holbein, Dürer, and Goethe are by Rietschel; those of Dante and Cornelius, by Hähnel.

In the space enclosed by the New Museum is the elaborate monument to Frederick Augustus, in bronze, by Rietschel. The figures of Justice, Beneficence, Piety, and Wisdom, which form a part of it, are very fine.

For the Saxon Agricultural Society he executed a statue of Albrecht Thaer (gratefully regarded for his many

improvements in husbandry), which is considered a most felicitous adaptation of modern costume and truthful portraiture to the noblest sculptural treatment. It was erected in Leipsic in 1850. The Goethe and Schiller monument in the Theatre-Platz at Weimar is a celebrated work. It represents the two standing side by side upon the same pedestal, and the artist is credited with having successfully portrayed the characteristics of each. He also endeavored to express the friendship and union between them by the introduction of a wreath which both are holding; but it may be questioned whether this touch of sentiment does not detract from the dignity of the group. One of his latest works is the bronze statue of Weber at Dresden. As a portrait it is considered excellent, and the listening attitude of the great composer is very expressive. At Brunswick is his statue of Lessing, which is highly appreciated by the German nation. His portrait statues are among his most distinguished works, as he particularly excelled in the delineation of individual characteristics.

The grand Quadriga for the portal of the palace at Brunswick was one of his later works. In the chariot, drawn by four magnificent horses, is a figure personifying the city of Brunswick, — one of the artist's finest ideal creations. It was destroyed by fire in 1865, but has been reproduced in equal perfection from the original model.

For the buildings of the University at Leipsic he executed allegorical groups representing Theology, Philosophy, Law, and Medicine, and twelve reliefs illustrating the history of civilization.

Among the most poetic of his ideal creations are the four bas-reliefs of Morning, Noon, Evening, and Night.

Morning is represented by a joyous-looking boy, holding aloft a torch with one hand, while with the other he throws off the drapery which flutters in the breeze. With his foot he spurns the bird of night, and the lark rises, singing, at his side. Noon, a figure in the full perfection of life, soars onward, holding in one hand a garland of sunflowers, and grasping at a butterfly with the other. Evening floats wearily in the air, with folded wings, a pensive and dreamy expression upon the face, and the drapery waving softly. Night is a solemn figure, draped in a garment which is half drawn over the head, and holding poppies in the hand, a bat hovering near. These reliefs have been executed in marble, and are in the possession of Herr von Wöhrman, of Dresden.

The design for the Luther monument at Worms must be considered his greatest achievement, and perhaps the greatest of modern art. The model for the statue of Luther was his last work. The execution of this monument was a real delight to the artist, although he labored under numerous and painful difficulties. On receiving the commission, he wrote: "No artist can say of himself that he will succeed in giving satisfaction to all; but consciousness of the importance of a work, and enthusiastic devotion to it, go far to insure success. I pray God to enlighten my mind, to guide my hand, and to strengthen my health, that I may execute this work to His honor, to be the joy and edification of Protestants, and — may I not add? — to be esteemed by the Catholics also. So help me God."

His broad conception of the work is shown by a passage in his note-book at this period: "The monument is not only to be a monument of the person of Luther, but of the Lutheran Reformation, of which he is the crown

and centre. It is not, therefore, a part of his life, not merely an episode in it, which must find expression. The monument is to be to Luther and the Reformation which he effected, and is to be at Worms because it was there that he laid the foundation of it."

The execution of this memorial occupied nine years. The portions left incomplete at the death of Rietschel were finished by his pupils, Kietz and Donndorf, of Dresden, and it was erected in 1868. It consists of a massive platform of granite forty feet square, approached by two granite steps. At the four corners, upon pedestals of polished syenite eight feet high, are bronze statues, eight and a half feet in height, of Philip Melanchthon, Johann Reuchlin, Frederick the Wise, Elector of Saxony, and Philip, Landgrave of Hesse, promoters and protectors of the Reformation. At the right in the foreground is Philip of Hesse, in the costume of the princes of his time, — a manly figure, with uplifted face, leaning on his sword. At the left is Frederick, in the costume of the Electors, — a stately, heroic figure, with the imperial sword in his hand with which he defended the new faith, and the rejected crown at his feet. At the farther corner, on the right, is Melanchthon, in a doctor's gown, holding in his left hand a Bible, and gesticulating with the right. At the left in the background is Reuchlin, a figure also in a scholar's robe, elegant in bearing, and with a refined, intelligent face, a roll in his hands, which he is unfolding.

The front side of the square is open ; the other three are enclosed by a battlemented wall, emblematical of the "sure defence." In the centre of these are symbolical female figures representing the cities intimately connected with the Reformation : Magdeburg, a bowed figure with a broken sword, indicating devastation and sorrow ; Spiers,

the city of the Protest, a spirited figure, with arm raised expressively; and Augsburg, city of the Confession, a figure of calm serenity, holding the palm of peace and victory in her hand. Between these figures, inside the battlements, are the arms of the twenty-four cities that embraced and suffered for the Reformed faith.

From the centre of this square rises the principal part of the monument. Upon the projecting corners of the elaborate pedestal are figures of the precursors of the Reformation; — Huss, a contemplative figure with a refined and fervent expression, holds in his hands a crucifix upon which he is gazing; Wycliffe, in scholar's attire, absorbed in a book which he holds upon his knees; next is Peter Waldus, founder of the Waldensians, represented in the garb of a pilgrim, the ragged edge of his garment and the rough sandals indicating the beggar monk, but his face beaming as he points to the Sermon on the Mount on the page of the open Bible which he holds. Perhaps the most expressive of all is the figure of Savonarola. His head is covered with the cowl, from which his thin, passionate face looks out; one hand holds his robe against his breast, the other is raised with an impassioned gesture, the whole attitude as if he were about to spring to his feet and utter some prophetic appeal. From the centre of all rises the heart of the composition, — the colossal statue of Luther. It is ten and one half feet in height. The Reformer stands in a commanding attitude, the right foot slightly advanced. His head is raised, and his face wears an expression of steadfast faith. With his left arm he is holding the Bible against which his clenched right hand is firmly laid. So expressive are the look and the attitude that the very air seems to echo the words which he uttered not far from this spot: "Here I stand; I cannot do oth-

erwise, God help me." Upon the front of the pedestal are carved these memorable words; upon the other sides are also remarkable utterances of Luther, and below are bas-reliefs representing the principal scenes in his life. In one of these reliefs his pupils have introduced the portrait of Rietschel.

The health of the sculptor failed before the task was finished, though it was completed in all essential parts. A few days before his death, — in February, 1861, — being unable to leave his room, he had the model of Luther moved into his garden, where he could look at it from the window. He made a suggestion or two, but, on the whole, appeared to be satisfied with it. With the completion of this grand figure the master's work was finished: when the day came which had been fixed for its public exhibition, he lay at rest in his studio, with a wreath of laurel around his head.

Rietschel was of a simple and noble nature, with a sincere reverence for everything that is good. He was possessed of a deep religious feeling, and his group of the Madonna with the dead Christ is among the masterpieces of modern religious art. He was a Protestant in faith, but this group was modelled from a love of the subject. He was afterwards commissioned to execute it in marble by the king of Prussia, and it is in the Friedenskirche at Potsdam.

In the Grosse-Garten at Dresden is the Rietschel Museum, containing a large collection of casts and models of the sculptor's works.

FRIEDRICH DRAKE.

FRIEDRICH DRAKE, a distinguished German sculptor, was born at Pyrmont, in 1805. He was a pupil of Rauch at Berlin, and became one of the most able and productive of the pupils and followers of that master. One of his early works is a Madonna and Child, which was purchased by the Empress of Russia. Like other modern German sculptors he excelled in portraiture, producing statues and busts of eminent personages, to the great increase of his reputation. In allegory he was also very successful. About 1844 he executed an allegorical group of figures, representing the eight provinces of Prussia, an admired work, which adorns the White Hall of the Berlin imperial palace.

In the Thiergarten at Berlin is a statue of Frederick William III. by Drake, the pedestal of which is adorned with admirable high-reliefs, representing man in a state of nature, thus harmonizing the work with the objects among which it is placed. For the Castle Park at Putbus he executed a statue of Prince von Putbus, a work of similar character, representing the culture of art and science by ideal scenes in relief upon the pedestal. He delighted in thus relieving the formality of natural representation by combining with it in an harmonious manner touches of poetry and allegory. Dr. Lübke says: "Drake brings into these creations of an ideal kind a touch of genuine German feeling, like that which speaks to us in Weber's melodies."

For one of the portals of the railway bridge at Cologne Drake executed an equestrian statue of King William of Prussia; it is a fine work, though unfavorably situated.

One of his noblest works is the statue of his master, Christian Daniel Rauch, which stands in the vestibule of the Museum at Berlin. An admirably characteristic statue of Schinkel was executed by Drake for the square in front of the Bau-Academie, which was established in Berlin under the direction of this master of architecture. It is a noble figure, with the animated, interested look of life; upon the pedestal four Caryatidæ represent different arts.

One of his late works is the monument of the Duchess Pauline of Nassau, in the cemetery at Weisbaden. At Aix-la-Chapelle, in front of the Rhenish station, is a Warriors' Monument, erected in 1872 to the memory of the natives of the town and vicinity who fell in the campaigns of 1866 and 1870–71. The figure of a dying warrior to whom an angel is presenting the palm of victory was designed by Drake. The statue of Victory, which crowns the Monument of Victory lately erected in the Königs-Platz in Berlin to commemorate the achievements of the late war, is by this sculptor, — a figure of airy lightness.

HIRAM POWERS.

HIRAM POWERS, one of the most distinguished American sculptors, was born in Woodstock, Vermont, in 1805. He belonged to a family whose wealth consisted in honesty, affection for each other, and habits of industry and frugality. His early advantages of education were limited, but the deficiency was in part atoned for by the expansion of soul gained from an intimate communion with nature, and by a sturdy frame developed by the wholesome discipline of toil and endurance. He

always appreciated the blessings which surrounded him in his early life, in spite of the privations which he endured; and his love for his home and country never diminished, though he became a voluntary exile.

The family removed, while Powers was still a youth, to Western New York, and thence to Ohio. There he engaged in various employments by which he could obtain an honest livelihood, but which were more or less uncongenial. Eventually, however, he obtained employment with the proprietor of a museum, where his mechanical ingenuity and imitative skill found appropriate exercise in the production of waxen effigies. He afterwards learned modelling in plaster from a German, and commenced in earnest his career as a sculptor by the execution of portrait busts.

In 1837 Powers went to Italy, and took up his permanent abode in Florence. Among the productions of this period are various excellent portrait busts. In reference to his work in this department Edward Everett said: "If, urged by native inclination, he had succeeded in imitating nature servilely, though with exactness, it would not have been matter of great astonishment. But at the very first glance, Mr. Powers rose to the just conception of a kind of representation which should contain, in union with all the characteristic parts, the natural and expressive spirit of each individual. He has dedicated himself to the preservation of the whole character, while at the same time he imitates the porosities and habitual wrinkles of the skin; so that he might be called the Denner of Sculpture. He spares no pains to make every head preserve, in even the smallest part, that harmonious type, — composed at once of unity and variety, — which belongs to itself; — a special quality of nature, which escapes the eye of many."

The Greek Slave was one of the first ideal productions of the artist, and it brought him immediate fame. It is a beautiful embodiment of young and tender womanhood in a position of deepest humiliation, yet sustained by conscious purity and faith. In his own description of it the sculptor says: "The Slave has been taken from one of the Greek islands by the Turks, in the time of the Greek revolution, the history of which is familiar to all. Her father and mother, and perhaps all her kindred, have been destroyed by her foes, and she alone preserved as a treasure too valuable to be thrown away. She is now among barbarian strangers, under the pressure of a full recollection of the calamitous events which have brought her to her present state; she stands exposed to the gaze of the people she abhors, and awaits her fate with intense anxiety, tempered indeed by the support of her reliance upon the goodness of God. Gather all the afflictions together, and add to them the fortitude and resignation of a Christian, and no room will be left for shame. Such are the circumstances under which the Greek Slave is supposed to stand." This work was reproduced five or six times. One of the originals is in the Corcoran Gallery at Washington, where it is seen to great advantage. If the statue does not merit the extravagant praise at first bestowed upon it, it still less merits the sweeping sentence which later criticism has passed upon it. It is pervaded by a pure and tender sentiment, and can never be consigned to the rank of empty and superficial art. His statue of Eve, another early work (in the collection of the late A. T. Stewart, of New York), is a beautiful figure, holding the forbidden fruit in her hand, looking hesitatingly at it, while behind her, at the base of a tree-trunk, the lifted head of the serpent waits and watches. This

is Eve Tempted. His Eve Repentant stands with one hand pressed on her bosom, her face raised remorsefully to heaven.

The Ginevra, from Rogers's Italy, is also a work of his earlier time, and has been duplicated. The Proserpine is a production of his mature time, and is greatly and justly praised. Its popularity led to many reproductions. Both the last-named works are to be seen in the Corcoran Gallery, and repetitions of them adorn many private collections.

A full-length statue of California is among the allegorical works of this artist. It has reference to the land of gold, and evidently aims to portray both the fascination and the deceitfulness of riches. It is a beautiful figure, with a repulsive expression of face, holding a divining-rod in one hand while a thorn is concealed in the other. It is in the Metropolitan Museum of Art in New York.

La Penserosa is another full-length figure, an ideal creation of much grace and majesty, now in the Lenox Library in New York. "The attitude is striking, original, and graceful; with one step forward, and in the act of taking the next, her train sweeps behind, but is partially gathered up in her hand; one finger on her lip, her eyes raised, and full of thought and feeling; a kind of bodice fits closely over a chemisette of such exquisite delicacy of finish that the minutest examination only brings out new beauties. If she would go up as we gaze, it would hardly create surprise, there is such a transcendent majesty and aerial lightness." *

One of Powers's latest productions is the bronze statue of Webster in the State House grounds at Boston. Nathaniel Hawthorne, who first viewed this statue in company with

* H. T. Tuckerman.

the sculptor at the foundry in Florence where it was cast, wrote of it: "The likeness seemed to me perfect, and, like a sensible man, Powers has dressed him in his natural costume, such as I have seen Webster have on while making a speech in the open air at a mass meeting in Concord, — dress-coat buttoned pretty closely across the breast, pantaloons and boots, — everything finished even to a seam and a stitch. Not an inch of the statue but is Webster; even his coat-tails are imbued with the man, and this true artist has succeeded in showing him through the broadcloth as nature showed him. . . . . Webster is represented as holding in his right hand the written roll of the Constitution, with which he points to a bundle of fasces, which he keeps from falling by the grasp of his left, thus symbolizing him as the preserver of the Union. There is an expression of quiet, solid, massive strength in the whole figure; a deep pervading energy, in which any exaggeration of gesture would lessen and lower the effect. The face is very grand, very Webster; stern and awful, because he is in the act of meeting a great crisis, and yet with the warmth of a great heart glowing through it. Happy is Webster to have been so truly and adequately sculptured; happy the sculptor in such a subject, which no idealization of a demigod could have supplied him with."

Powers's statue of Jefferson, a very superior work (1863) is in the Capitol at Washington. His bust of Chief Justice Marshall is in the United States Supreme Court Room; that of John Quincy Adams is in the Pennsylvania Academy of Fine Arts.

Powers's ideal works are remarkable for purity of sentiment, and for the suggestion of what is most tender and beautiful in humanity. He portrays no exaggerated emo-

tions, but his creations are pervaded by an atmosphere of peculiar tranquillity. He was a nice observer of nature, and all his subjects are wrought with a conscientious fidelity in detail, and with surpassing delicacy of finish. He was utterly opposed, in theory and in practice, to the hasty and sensational work demanded of modern artists; he said, "If I prefer to linger behind, and take pains with the little I do, there are some now, and there will be more hereafter, to approve it." The greater part of his life was spent in Italy; his attachment to home and country was strong, but, always self-reliant, and obedient to what he believed to be right and best, he accepted his lifelong exile, happy in his family, his work, and the occasional visits of his countrymen. He died in Florence in 1873.

HORATIO GREENOUGH.

HORATIO GREENOUGH, a distinguished American sculptor, was born in Boston in 1805. From early childhood he manifested the sense of form and the desire for imitating it which in later years led him to choose the profession of sculpture. When a boy he delighted in carving and moulding toys and faces, and often amused his companions with the ingenious products of pencil, knife, or scissors. One of these childish productions has been preserved, — a head, evidently from an old Roman coin, carved in a piece of plaster with a knife and a common nail. As he grew older he learned the use of various tools from mechanics and artists, to whom his pleasant manners and manifest genius recommended him. He was educated at

Harvard University, where he excelled in classical studies, and was remarkable for his command of language and for his retentive memory. His college course was, however, subordinated to the practice of his art, which he still found opportunities for indulging, though he acquitted himself with credit in all branches except mathematics, for which he had an instinctive dislike. While at Cambridge he formed the acquaintance of Washington Allston, who, no doubt, did much towards developing and directing his talents. In later years he wrote: "Allston was to me a father in what concerned my progress of every kind. He taught me first how to discriminate, how to think, how to feel."

In 1825, towards the close of his senior year in college, Greenough went abroad, and, as the pioneer of American sculpture, took up his abode in Rome. There he devoted himself assiduously to the study and practice of sculpture; but his health soon became impaired, and he returned to his native land for a time. In 1827 he again went abroad, and took up his residence permanently in Florence.

Greenough's first group in marble, and the first which was executed by an American sculptor, was the Chanting Cherubs, ordered by J. Fenimore Cooper. He produced other works of a similar character, which won much admiration and increased his permanent fame. He also executed various portrait busts.

In 1832, Greenough received a commission for a colossal statue of Washington for the Rotunda of the national Capitol. This work was executed in Florence, and occupied the sculptor for about eight years. It is a grand and noble work, though not a fortunate conception, perhaps, for the place it was intended to occupy, — the centre of the Rotunda, — and it is still less suited to its present exposed

position in the park. It is of beautiful Carrara marble, a colossal seated figure, the right arm and lower part of the body only covered with drapery. The right hand is raised, the forefinger pointing upward; the left hand advanced, holding a Roman short sword, reversed. The chair is massive, of antique form, and ornamented with acanthus leaves, flowers, and finely wrought subjects in bas-relief; against the left arm of the chair rests a small figure of Columbus holding a globe in his hand, and at the right is a small statue of an Indian. The pedestal, twelve feet in height, is of New England granite, and bears upon the front and sides the inscription: "First in war: First in peace: First in the hearts of his countrymen."

The statue has been the subject of much unjust as well as ignorant criticism, but it has also had appreciative admirers, and the number will increase as true art becomes better understood among our countrymen, and a higher culture reveals the spirit and significance of the work. Its excellence consists, not in its accuracy as a portrait of Washington, or in its portrayal of any isolated moment in his career; it is rather an embodiment of the enduring qualities of character which distinguished him. The sculptor himself said of it: "It is the birth of my thought. I have sacrificed to it the flower of my days and the freshness of my strength; its every lineament has been moistened by the sweat of my toil, and the tears of my exile. I would not barter away its association with my name for the proudest fortune that avarice ever dreamed. In giving it up to the nation that has done me the honor to order it at my hand, I respectfully claim for it that protection which it is the boast of civilization to afford to Art, and which a generous enemy has more than once been seen to extend even to the monuments of its own defeat."

The statue was placed in the centre of the Rotunda, a pier of masonry having been erected beneath the pavement to sustain the vast weight. It, however, appeared so out of proportion, that it was in the following year removed to the park east of the Capitol. On learning that the statue was to be removed from its place under the dome of the Capitol, the sculptor wrote: "Had I been ordered to make a statue for any square or simular situation at the metropolis, I should have represented Washington on horseback, and in his actual dress. I would have made my work purely an historical one. I have treated the subject poetically, and confess I should feel pain at seeing it placed in direct and flagrant contrast with every-day life. Moreover, I modelled the figure without reference to an exposure to rain and frost, so that there are many parts of the statue where the water would collect and soon disintegrate and rot the stone, if it did not, by freezing, split off large fragments of the drapery."

Another of Greenough's principal works is his group of the Rescue, which stands at the right of the eastern entrance to the Capitol. The principal figure represents an American settler rescuing a woman and child from a murderous savage, typical of the struggle of the Anglo-Saxon with the aboriginal races. This was his last ideal work, also executed in Florence, designed in 1837, finished in 1851. In that year the artist returned to America, desiring to take up his final abode in the beloved land of his birth; but, keenly sensitive both in body and mind, he missed the genial climate he had left, and perhaps still more the serene and undisturbed artist life he had led in Italy. He took part for a time in the stirring and fitful life around him, while, in addition to his cares and labors, he was subjected to many vexations and discomforts.

However, during the last year of his life he enjoyed intervals of almost unalloyed tranquillity, with his family and friends around him. He was in the prime of his manhood, but he seems to have had a premonition that the end was not far off, for he wrote: "I begin to love to sit alone, — to look upon the skies, the water, and the soft green, — the face of the mighty mother! I feel that she sweetly smiles on me, — more sweetly than formerly, — because she means to call me home to her own bosom."

He died from disease of the brain, in December, 1852.

JOEL T. HART.

JOEL T. HART, an American sculptor of considerable celebrity, was born in Clark County in Kentucky, in 1810. His early opportunities for education were very limited, and while still a boy he was compelled to earn a subsistence by rough mason-work. In 1830, he found employment with a stone-cutter in Lexington, and soon after commenced modelling in clay, producing some remarkable portraits. In sculpture he appears to have found his true vocation, and during the following years he received a fair share of patronage and fame.

About 1846, Hart received a commission for a statue of Henry Clay for the city of Louisville in his native State. He immediately commenced his studies for the work from life, and was occupied for three years upon the model. He went to Florence to execute it in marble, but owing to unfortunate delays it was not completed for many years. It was at length finished, and was inaugurated in Louisville in 1867. A duplicate of it was executed for the city

of New Orleans, which stands upon a lofty pedestal in a central part of the city, and is a characteristic and effective work.

The sculptor produced a great number of portrait busts, some of which are regarded as of remarkable truth, besides various ideal subjects, which have been much admired. Some of his more simple poetical subjects are treated in a very attractive manner. A number of his productions have been purchased by Englishmen. He possessed considerable mechanical skill and invention, which have been of practical value in facilitating the mechanical labors of sculpture. As a man, Hart was kindly, generous, and patriotic. The last years of his life were passed in Florence, where he died in 1877.

THOMAS G. CRAWFORD.

THOMAS G. CRAWFORD, eminent among American sculptors, was born in New York in 1813. His birth and early education were not such as, in themselves, would entitle him to other than an average position among his countrymen; but he seems to have had by nature an artistic love for the beautiful, and a power of will in the concentration of his energies towards the realization of his ideal which would insure a measure of success, even in the absence of actual genius. It is said that his early taste for art was encouraged by his father, and that he was placed with a wood-carver for instruction, where his talent for sculpture rapidly developed. He afterwards attended the National Academy of Design, and was also instructed in the studio of Frazee and Launitz, monumental sculptors of New York.

In 1835 Crawford went to Rome, where he was kindly encouraged and aided by Thorvaldsen. With a single devotion to the art he loved, he counted no efforts too great, no hardships too painful, in approaching his ideal. He devoted himself to the study and practice of sculpture with an unremitting application, and his earnestness and industry were soon rewarded by a name among the most distinguished artists of Rome, and by various commissions of importance. In 1839, he modelled his Orpheus, which was much praised, and he was commissioned by an American to execute it in marble. It is now the property of the Boston Athenæum.

One of Crawford's finest statues is that of Beethoven, in bronze, executed for the Music Hall in Boston. It is not only a fine portrait of the great composer, but seems also a revelation of the majestic spirit which dwelt apart, in the solitude of its own inspirations. The statue was cast in Munich, and when it was finished the music-loving Germans honored it with an impromptu festival, at which some of Beethoven's grandest music was performed.

His colossal equestrian statue of Washington, in bronze, executed for the State of Virginia, and placed on the Capitol Hill in Richmond, is one of his most admired productions. The figure of Washington is dignified and natural; he is turning slightly to the left, as if about to give some word of command, his left hand on the snaffle bridle of his horse, — a noble animal of Arab blood, studied from life. Henry James, Sen. said, in reference to the supposed intention of the sculptor: "I heard it stated by gentlemen that the moment chosen for the depiction of Washington was at the battle of Monmouth, or at half a dozen other battles. But it seemed to me that such an idea was all a mistake. I cannot, of course, enter into the mind of

the great artist, now, alas! gone, and say what was in his thoughts; but I do not believe Crawford intended to represent any particular moment or any particular event in Washington's life. It was only Washington, — Washington enbalmed in memories, such as leave behind all spices of the Egyptian tomb, — the love of his countrymen, the gratitude of ages, the admiration of a world, — Washington leading on, not so much to victory and fame as to duty and liberty." This work was also cast at Munich, and was, like the Beethoven, greeted with a burst of German enthusiasm. On its completion the sculptor went to Munich to view his work in bronze. Arriving in the evening at the place where it was displayed, Crawford was for a moment surprised at the dusky precincts; but suddenly the light of torches flashed upon the statue, while a song of triumph burst from a hundred voices, — a tribute to American freedom and American genius. The Washington was among the last achievements of the sculptor, and it reached the shores of his native land simultaneously with the sad news of his death.

For the pediment of one of the wings of the Capitol at Washington he executed a group in high relief, symbolizing the progress of civilization in the United States. The central figure of the group represents America; at the right of this figure, War and Commerce, Youth and Education, Mechanics and Agriculture; at the left, the Pioneer, the Hunter, and the Aboriginal. A repetition of the figure of the Indian chief in this group is in the entrance hall of the New York Historical Society.

His colossal statue of Freedom, which surmounts the dome of the Capitol, is counted among the least successful of his public works. The head-dress, which imparts to the figure somewhat the air of a savage, was not the first idea

of the sculptor. He intended to crown it with the cap of Liberty, but was afterwards induced to substitute for this "a helmet, the crest of which is composed of an eagle's head and a bold arrangement of feathers, suggested by the costume of our Indian tribes."

Crawford executed many statues and busts of eminent American statesmen; that of Patrick Henry has been much praised. His statue of James Otis is in the chapel at Mount Auburn. It is excellent as a likeness, and expresses also in a remarkable degree the grace and nobility of mind which characterized the distinguished man. His Hebe and Ganymede is in the Boston Museum of Fine Arts, and in the same gallery his bust of Charles Sumner.

Among Crawford's productions are numerous bas-reliefs of Scriptural and classical subjects. A large collection of casts and models of his works came into the possession of the Commissioners of Central Park in New York some years since, and were arranged in the former chapel of the convent at Mount St. Vincent. A portion of them were destroyed by fire in 1881, and those remaining are now in the Arsenal at Central Park. They bear witness to his fertility of invention, as well as his industry and skill. Had he worked more slowly, he might have accomplished better things; and had his life been prolonged, he would doubtless have achieved something more satisfying to himself and to the world. He was much beloved and honored by his countrymen, and his death in 1857, was deeply lamented.

NOTE. — Crawford's statue of The Peri at the Gates of Paradise is one of the treasures among the original marbles in the Corcoran Gallery of Art in Washington. This beautiful figure was suggested by the poem in Lalla Rookh, by Thomas Moore.

HENRY DEXTER.

HENRY DEXTER, an American sculptor, was born in Nelson, New York, in 1806. He is remarkable as being entirely self-taught, never leaving his own country for study, and yet producing works which prove him a master of his art. His father died when Henry was but a child, and the family removed to Connecticut, where the boy worked on a farm in summer and attended school in winter. He was afterwards apprenticed to a blacksmith, and became very skilful as a worker in metals. But he longed to be an artist, and painted a number of pictures with some success. In 1840 he turned his attention to sculpture, and seems then to have found his field of labor. The first marble bust he made was that of Hon. Samuel Eliot, Mayor of Boston. He had never handled a block of marble, or seen a sculptor at work; nevertheless he produced so satisfactory a work that Mr. Eliot, to whom he left the matter of compensation, paid him two hundred dollars, and afterwards added fifty dollars more, to the amazement of the sculptor. In 1860 he undertook to execute busts of the President and all the Governors in the United States at that time in office, visiting nearly all the States to make his studies. In this undertaking he was very successful. One of the noblest of these busts is that of Chief Justice, then Governor Chase. Those of Governors Morrill and Banks are noteworthy. A bust of Professor Felton is one of his finest productions; it is in the library at Harvard University.

In 1847 Dexter took up his residence in Cambridge, Mass., where he labored assiduously at his art. When

at work upon some bust or statue he would say, "It is my work, and my whole soul is in it."

He executed portrait busts of Dickens, Longfellow, Agassiz, Henry Wilson, and Anson Burlingame. His statue of General Joseph Warren is at Bunker Hill; his Backwoodsman is now at Wellesley College. The Binney monument in Mount Auburn, the sleeping figure of the little child who was buried there, is well known, and deserves mention not only on account of the sweet and tender sentiment it has awakened in so many spectators, but for the reason that it was the first marble statue placed in that home of the dead, and believed to be the first produced in this country by an American who had never left America.

Dexter died in Cambridge in 1876.

HENRY WEEKS.

HENRY WEEKS, an English sculptor, was born in 1807. He was for a time Professor of Sculpture at the Royal Academy. He has executed a number of statues and busts, among which may be noticed his bust of Robert Southey and that of Zachary Macaulay, advocate for the abolition of slavery, in Westminster Abbey.

This artist shared in the sculptures of the Albert Memorial in London. Of the four minor groups, representing Agriculture, Manufactures, Commerce, and Engineering, that of Manufactures is by his hand.

It is said that the first bust of Victoria as Queen was made by him.

He died in 1877.

HENRY KIRKE BROWN.

HENRY KIRKE BROWN, an eminent American sculptor, was born in Leyden, Mass., in 1814. A man of strong character and undoubted talent, Brown is worthily identified with the whole growth of American sculpture.

With a natural love for art, he commenced painting at a very early age, but soon found that he preferred sculpture. Without resources, he worked as a railroad engineer summers, studying and practising his art winters for a time. He settled in Albany, where he received many commissions for portrait busts, and also produced some ideal works. In 1842 he went to Italy, where he remained four years. After his return he did some work in bronze casting, the first attempted in this country, bringing skilled assistants from Europe. He went among the Indians, making some interesting models, which were reproduced in bronze.

In 1857 Brown was commissioned by the State of South Carolina to execute the decorations of the State House in Columbia. A symbolical group for the main pediment was to consist of a colossal figure of South Carolina, with Justice and Liberty on either side, and the industries represented by slaves at work in rice and cotton fields. The principal figure was nearly finished before the beginning of the Civil War. It was never completed, and was afterwards destroyed. The sculptor made many friends during his residence in the South, and was urged to cast his lot with the Southern cause, but he was loyal to the Union.

Brown was fond of horses, and his equestrian statues

are among his best productions. His fine statue of Washington in Union Square, New York, represents the General on horseback in the act of recalling his troops to repose; the head is bare, his hat resting on his bridle arm, his face slightly lifted, and his right hand extended in quiet command. His equestrian statue of General Winfield Scott, in Washington, is considered his best work. The General is in full uniform, mounted in an easy and dignified attitude upon a war-horse at rest. In his left hand he holds the reins, and in his right a pair of field glasses. Both rider and horse are full of life, but the air of calm dignity which invests the work renders it very attractive. It was cast from cannon captured in the Mexican war. The noble statue of General Nathanael Greene, in the National Statuary Hall at Washington, is his work. He made many portrait busts of distinguished men, and produced some works in sacred art.

He died in 1886.

CLARK MILLS.

CLARK MILLS was born in Onondaga County, New York, in 1815. He was left an orphan when very young, and experienced many hardships during his early years. He seems to have had a taste for art, and learned the stucco trade, which led him to attempts in modelling the human face, and making portrait busts. He executed a number of commissions in this department, and won considerable reputation.

In 1848 he was asked to furnish a design for an equestrian statue of General Jackson. This was ac-

cepted, and the work was completed in 1853, and stands in Lafayette Square in Washington. It was made from cannon captured during the war of 1812. The sculptor produced a replica of this statue for the city of New Orleans. He also made an equestrian statue of General Washington, which stands in Washington Circle in Washington. It represents the hero at the crisis of the battle of Princeton.

The latter part of the sculptor's life was largely occupied in the production of portrait busts, in which he was very successful.

Mills was a man of an inventive mind and much originality. He died in Washington in 1883.

ALFRED STEVENS.

ALFRED STEVENS, an English sculptor, was born in Blandford, Dorset, in 1817 or 1818. In 1833 he went to Italy, where he remained for nine years. He was for some time an assistant of Thorwaldsen. In England he was teacher of architectural drawing in the School of Design at Somerset House. He was a man of much talent, and was thoroughly fitted by study for the practice of sculpture in all its branches. His chief work is the monument to the Duke of Wellington in St. Paul's cathedral. It is a very elaborate and imposing work, and occupied the sculptor for many years. It is greatly dwarfed in effect by its position in the small chapel where it is placed.

Stevens died in London in 1875.

JOHN HENRY FOLEY.

JOHN HENRY FOLEY was born in Dublin, in 1818. He was a man of great genius, and perhaps the foremost of modern British sculptors in his particular field. In his very early years his attention to the subject of art was stimulated by the influence of his step-grandfather, who was a sculptor in Dublin. He commenced the study of drawing and modelling in his native city, and in 1834 he went to London and became a student at the Royal Academy.

Among Foley's earlier works are a large number of ideal subjects, but in his monumental bas-reliefs, in his statues, his groups, and especially in his equestrian statues, he has shown his greatest power.

For the city of Dublin he executed a large number of portrait statues and monuments. For the Albert Memorial, in London, he was the sculptor of one of the corner groups, Asia, and of the statue of the Prince Consort, which crowns the monument. The noble repose of this figure well represents the character of the Prince. His statue of Lord Hardinge, now in Calcutta, is a fine and very celebrated work. His equestrian statue of Sir James Outram, also made for Calcutta, is a masterly work, perhaps the masterpiece of his productions. It was set up temporarily in London, and its impressive grandeur was greatly appreciated. It was said of it, "The action of man and horse is so simultaneous as to suggest the sudden transformation into bronze of a group in life."

Foley's career was upright and honorable. He was happily married, was devoted to his home and his work,

and was ever ready to assist those less fortunate than himself.

He died at Hampstead in 1874, and was buried in St. Paul's cathedral.

WILLIAM WETMORE STORY.

WILLIAM WETMORE STORY, a noted American sculptor, was born in Salem, Mass., in 1819. He was the son of Joseph Story, an eminent jurist of his time, and grandson of Dr. Elisha Story, a surgeon of the Revolutionary War, and one of the "Boston Tea-party."

Story graduated at Harvard in 1838, and studied in the law department, in which his father was at that time Professor. He was the poet of his class, delivering a poem upon "Nature and Art." He had a strong love for art, and in 1848 went to Italy for the study and practice of sculpture. Nearly the whole of his after life was spent in Rome, "the dear old city," whose damp, narrow streets, even, he confessed had a charm for him.

He produced a large number of works in sculpture, and was also a prolific writer. Among his earlier works is the statue of his father in the chapel of Mount Auburn, a fine representation of the subject. It is one of the most attractive of modern portrait statues, and is a noble memorial of both father and son. He modelled a statue of George Peabody, which was cast in bronze and erected in London. A replica of this work is in Baltimore. Among his portrait busts are those of James Russell Lowell, Josiah Quincy, and Theodore Parker. Of his ideal and symbolical works may be mentioned Saul, Delilah, Judith, Jerusalem in her Desolation, and

Thetis and Achilles. One of his later works is the Semiramis, now in the Metropolitan Museum of Art in New York. This Assyrian queen, a stately figure, is represented seated in an easy and graceful attitude. The regal head and face are indicative of great mental activity, while the body and limbs express the utmost repose. The details are very elaborate, and are carefully finished in the manner of Assyrian art. His Cleopatra is in the same collection.

Of great refinement and extensive culture, and one of the foremost of American sculptors, Story was one whose memory his countrymen are proud to honor. He died in the home of his daughter, at Vallombrosa, in October 1895.

WILLIAM HENRY RINEHART.

WILLIAM HENRY RINEHART, an American sculptor, was born in Maryland in 1825. In his youth he attended school and worked on his father's farm. When about eighteen years of age he began work with a stone-cutter, and not long after secured a position in a marble-yard in Baltimore, devoting himself to drawing and other studies in his leisure hours. He advanced rapidly, and, resolving to devote himself to sculpture, he went to Italy in 1855 for further study, remaining for two years. On his return he opened a studio in Baltimore, where he produced various works of a poetic character. In 1858 he took up his residence permanently in Rome. He executed many portrait busts, and in 1872 his statue of Chief Justice Taney was set up

in Annapolis. After the death of Crawford, Rinehart completed the reliefs for the United States Capitol which Crawford had left unfinished.

The Clytie was considered by this sculptor as his masterpiece. It is in the Peabody Institute in Baltimore. His Endymion, his Sleeping Children, and his Rebecca are in the Corcoran Gallery of Art in Washington. Rinehart died in Rome in 1874.

RANDOLPH ROGERS.

RANDOLPH ROGERS, an American sculptor, was born in Waterloo, New York, in 1825. In early manhood he was engaged in mercantile pursuits, but having a preference for sculpture he went to Italy to study. In 1850 he returned to America, and opened a studio in New York, where he was occupied with various important commissions. One of these was the large bronze door for the Capitol at Washington. The panels represent, in high relief, leading events in the life of Columbus. The borders of the panels contain statuettes in niches, with decorations of ancient armor, heraldic designs, etc. Between the panels are portrait heads of historians of Columbus and his voyages.

In 1861 Rogers completed the Washington monument at Richmond which was left uncompleted by Crawford.

Among his ideal works are Ruth, and Nydia the Blind Girl of Pompeii. He produced several portrait statues and busts of excellence. His Genius of Connecticut, a colossal figure, was executed in 1877, for the Capitol at Hartford. He designed soldiers' memorials for the cities

of Cincinnati, Detroit, Providence, and Worcester. His Angel of the Resurrection, upon the monument of Colonel Colt at Hartford, is an admired work. He died in 1892.

MARTIN MILMORE.

MARTIN MILMORE was born in Sligo, Ireland, in 1844. He came to this country when quite young, and was educated in the schools of Boston. In early life he studied wood-carving with his brother Joseph, and later he entered the studio of Thomas Ball. Some years later he went to Rome and studied for some time.

Many portrait busts were produced by this artist, among which may be mentioned that of George Ticknor, now in the Public Library of Boston, those of Wendell Phillips, Ralph Waldo Emerson, Theodore Parker, and others. His bust of Charles Sumner was presented to George William Curtis by the State of Massachusetts, upon the occasion of his eulogy upon Sumner, and was placed by Mr. Curtis in the Metropolitan Museum in New York.

Milmore executed several soldiers' monuments. That on Boston Common is a very elaborate work. For Forest Hills he executed the memorial of the city of Roxbury to her soldiers who died in the War of the Rebellion. It represents a private soldier resting upon his gun, as though contemplating the graves of his fallen comrades. The soldiers' and sailors' monument in Fitchburg and the soldiers' monument in Charlestown are also by Milmore.

This sculptor executed some works in conjunction with his brother, Joseph Milmore. Of these should be noticed the statuary upon Horticultural Hall in Boston, and the memorial Sphinx in Mount Auburn. The latter is a very impressive work. His last work was a bust of Daniel Webster, to be placed in the State House at Concord. He died in 1883.

CATALOGUE OF ANTIQUE SCULPTURES.

Agasias. Fighting Gladiator.	*Louvre, Paris.*
Agesander. Laocoön.	*Vatican, Rome.*
Alcamenes, Copy after. (?) Venus of Melos.	*Louvre, Paris.*
" " Asclepius.	*British Museum, London.*
Apollonius. Torso of the Belvedere.	*Vatican, Rome.*
Apollonius and Tauriscus. Toro Farnese.	*Museum, Naples.*
Calamis, Copy after. Apollo Belvedere.	*Vatican, Rome.*
" " Head of Apollo.	*Museum, Basle.*
" " Statuette of Apollo.	*Coll. of Count Stroganoff, St. Petersburg.*
Cephisodotus, Copy after. Irene and Plutus.	*Glyptothek, Munich.*
Chares. Colossus of the Sun. (Destroyed.)	*Rhodes.*
Cleomenes. Venus de' Medici.	*Uffizi, Florence.*
Cresilas, Copy after. Wounded Amazon.	*Capitol, Rome.*
Bust of Pericles.	*Glyptothek, Munich.*
Dying Gaul (School of Pergamus).	*Capitol, Rome.*
Glycon. Farnese Hercules.	*Museum, Naples.*
Lysippus, Copy after. Apoxyomenos.	*Vatican, Rome.*
" " Ludovisi Mars.	*Villa Ludovisi,* "
Æsop.	*Villa Albani,* "
Myron, Copy after. Discobolus.	*Palazza Massimi,* "
" " "	*Vatican,* "
" " "	*British Museum, London.*
Naucydes, Copy after. Discobolus.	*Vatican, Rome.*
Phidias. Sculptures of the Parthenon.	*British Museum, London.*
Polycletus, Copy after. Juno.	*Museum, Naples.*
Praxiteles, " " Venus.	*Glyptothek, Munich.*
" " Cupid.	*Vatican, Rome.*
" " Satyr.	*Capitol,* "
" " Apollo Sauroctonus.	*Louvre, Paris.*
" " (?) Apollino.	*Uffizi, Florence.*
Niobe Group.	" "

CATALOGUE OF RENAISSANCE AND MODERN SCULPTURES.

Adam, Lambert Sigisbert. Statue of the Seine. *St. Cloud.*
" " Marne. "
Sculptures. *Gardens, Versailles.*

Adam, Nicholas Sebastien.
Monument of Queen of Poland. *St. Pierre, near Nancy.*
Prometheus. *Louvre, Paris.*
Bronze Relief. *Royal Chapel, Versailles.*

Algardi, Alessandro. Flight of Attila. *Altar of S. Leo, St. Peter's, Rome.*
God of Sleep. *Villa Borghese,* "

Alvarez, Don José. Statue of Ganymede. *Academy of S. Fernando, Madrid.*

Amadeo, Giovanni Antonio. Reliefs. *Façade of Colleoni Chapel, Bergamo.*
Monument of Bartolommeo Colleoni. " " " "
" Medea Colleoni. " " " "
Sculptures. *Certosa, Pavia.*

Ammanati, Bartolommeo.
Monument of Cardinal de' Monti. *S. Pietro in Montorio, Rome.*
Statues of the Four Seasons. *Ponte SS. Trinità, Florence.*
Monument of Marco Mantova Benavides. *Eremitani, Padua.*

Angier, François.
Monument of Duc de Montmorency. *Chapel of the College, Moulins.*
" Duc de Longueville. *Louvre, Paris.*
" Duc de Rohan. " "
Marble Crucifix. *Church of the Sorbonne,* "

Angier, Michael. Bust of Colbert. *Louvre,* "
Sculptures. *Church, Val de Grace.*
Christ on the Cross. *St. Roche, Paris.*
Sculptures. *Porte St. Denis,* "

Bacon, John. Monument of Earl of Chatham. *Westminster Abbey, London.*
Monument of John Howard. *St. Paul's,* "
" Dr. Johnson. " "
Statue of Judge Blackstone. *All-Soul's College, Oxford.*
" Thomas Guy. *Guy's Hospital, London.*

Bandinelli, Baccio. Hercules and Cacus. *Front of Palazzo Vecchio, Florence.*
Choir Screen. *Cathedral,* "
Adam and Eve. *Palazzo Vecchio,* "

Banks, Thomas. Monument to Mrs. Petree. *Lewisham Church, Kent.*
Monument of Sir Brook Boothby's Daughter. *Ashbourne, Derbyshire.*
" Sir Eyre Coote, *Westminster Abbey, London.*
" Capts. Burgess and Westcott. *St. Paul's,* "
Caractacus before Claudius. *Stowe, England.*
Barye, Antoine Louis. Lion. *Colonne de Juillet, Paris.*
Lion and Boa. *Garden of the Tuileries,* "
Jaguar devouring a Hare. *Luxembourg Gallery,* "
Allegorical Figures. *New Louvre,* "
Collection of Sculptures. *Corcoran Gallery, Washington.*
Begarelli, Antonio (da Modena). Descent from the Cross. *S. Francesco, Modena.*
Descent from the Cross. *S. Pietro,* "
Statues. " "
Begas, Rheinhold. Schiller Monument. *Schiller-Platz, Berlin.*
Altar-piece. *Werder Church,* "
Behnes, William. Statue of Dr. Babington. *St. Paul's, London.*
" Dr. Bell. *Westminster Abbey,* "
" Havelock. *Trafalgar Square,* "
Bernini, Giovanni Lorenzo. Apollo and Daphne. *Villa Borghese, Rome.*
Baldacchino. *St. Peter's,* "
Cathedra Petri. " "
Figures of Saints. " "
Tomb of Urban VIII. " "
" Alexander VII. " "
S. Teresa. *S. Maria della Vittoria,* "
Rape of Proserpine. *Villa Ludovisi,* "
Fontana del Tritone. *Piazza Barberini,* "
Statue of S. Bibiana. *S. Bibiana,* "
" S. Sebastiano. *S. Sebastiano (Appian Way),* "
Berruguete, Alonso. Reliefs. *Choir of Cathedral, Toledo.*
Monument of Cardinal Tavera. *Hospital of S. Juan,* "
Bologna, Jean de. Flying Mercury. *Uffizi Gallery, Florence.*
Equestrian Statue of Cosmo I. *Piazza della Signoria,* "
" " Ferdinand I. *Piazza della S. Annunziata,* "
Statue of St. Luke. *Or San Michele,* "
Rape of the Sabines. *Loggia de' Lanzi,* "
Fountain. *Boboli Gardens,* "
" *Piazza Nettuno, Bologna.*
Statuettes of Christ and St. John the Baptist. *Cathedral, Pisa.*
Crucifixion. " "
Bronze Doors. " "
Bosio, François Joseph. Reliefs. *Colonne Vendôme, Paris.*
Bronze Quadriga. *Arc de Triomphe,* "
Marble Group. *Chapelle Expiatoire,* "
Mythological Sculptures. *Louvre,* "
Bouchardon, Edmé. Statues of the Apostles. *St. Sulpice,* "
Cupid and Psyche. *Louvre,* "
Victorious Cupid. " "
Girl with a Stag. " "

Brown, Henry Kirke.
Equestrian Statue of Washington. *Union Square, New York.*
" " Scott. *Washington.*
Statue of Gen. Greene *National Statuary Hall, Washington.*

Brunellesco, Filippo.
Bronze Relief. *Museum of the Bargello, Florence.*
Modern Crucifix. *Capella dei Gonde, S. M. Novella,* "

Buonarotti, Michael Angelo. Head of a Faun. *Uffizi Gallery,* "
Battle of Hercules and the Centaurs. *Casa Buonarroti,* "
Angel with a Candelabrum. *S. Domenico, Bologna.*
Kneeling Cupid. *S. Kensington Museum, London.*
Pietà. *St. Peter's, Rome.*
Madonna of Bruges. *Cathedral, Bruges.*
Statue of David. *Academy of Fine Arts, Florence.*
Tomb of Julius II. *S. Pietro in Vincoli, Rome.*
Captives. *Louvre, Paris.*
Statue of Christ. *S. Maria sopra Minerva, Rome.*
Tombs of the Medici. *S. Lorenzo, Florence.*
Madonna and Child. " "
Pietà. *Cathedral,* "
Various works in Marble. *Uffizi Gallery,* "
Bas-relief. *Casa Buonarroti,* "

Campbell, Thomas. Monumental Sculptures. *St. Paul's, London.*
Statue of Mrs. Siddons. *Westminster Abbey,* "
" Pauline Borghese. *Gallery of Duke of Devonshire, Chatsworth.*
" Lord Bentinck. *Cavendish Square, London.*

Canova, Antonio. Dædalus and Icarus. *Pisani Palace, Venice.*
Theseus conquering the Minotaur. *Volksgarten, Vienna.*
Perseus. *Vatican, Rome.*
Pugilists. " "
Venus Victrix. *Borghese Gallery,* "
Letizia. *Coll. of Duke of Devonshire, London.*
Hebe. *Museum, Berlin.*
Psyche. *Royal Palace, Munich.*
Monument of Maria Christina. *Church of the Augustines, Vienna.*
" Clement XIII. *St. Peter's, Rome.*
" Clement XIV. " "
Statue of Napoleon. *Apsley House, London.*
Head " *Corcoran Gallery, Washington.*
Statue of Washington. *State House, Raleigh, N. C.*
" Pius VI. *Crypt of St. Peter's, Rome.*
Reliefs. *Church, Possagno.*
Venus at the Bath. *Pitti Palace, Florence.*
Monument of Alfieri. *S. Croce,* "
Busts of Eminent Italians. *Palace of the Conservatori, Rome.*
Cupid and Psyche. *Villa Carlotta, Como.*

Cellini, Benvenuto. Nymph of Fontainebleau. *Louvre, Paris.*
Shield. *Windsor Castle.*
Perseus. *Loggia de' Lanzi, Florence.*

Chantrey, Sir Francis. Statue of James Watt. *Westminster Abbey, London.*
Statue of Bishop Heber. *St. Paul's, London.*
" Washington. *State House, Boston.*
Bust of J. Banks. *Library of Royal Society, London.*
" Mrs. Somerville. " " " "

Chaudet, Antoine Denis.
Shepherd of Polybus carrying away Œdipus. *Louvre, Paris.*
Relief. *Peristyle of Pantheon,* "
Statue of Napoleon. *Old Museum, Berlin.*
Silver Statue of Peace. *Louvre, Paris.*

Cibber, Caius Gabriel. Phœnix. *South Portal of St. Paul's, London.*
Figures of Raving and Melancholy Madness. *S. Kensington Mus.,* "
" Faith and Hope. *Chapel, Chatsworth.*
Mythological Works. "

Clemento, Prosperi (Spani).
Statues of Adam and Eve. *Portal of Cathedral, Reggio.*
Monument of Ugo Rangoni. " "
Principal Altar. *Cathedral, Parma.*
Monument of Prati. " "
" Andreasi. " *Mantua.*

Colomb, Michael. Bas-relief of St. George and the Dragon. *Louvre, Paris.*
Statue of Philippe de Comines and his Wife. " "
Monument of Francis II. and Marguerite de Foix. *Cathedral, Nantes.*

Cortot, Jean Pierre. Marble Group. *Chapelle Expiatoire, Paris.*
Pediment Group. *Palais des Corps Legislatif,* "
Crowning of Napoleon. *Arc de l'Étoile,* "

Coustou, Guillaume. Horse-tamers. *Champs Élysées,* "

Coustou, Nicholas. Sculptures. *Louvre,* "

Coysevox, Charles Antoine. Tomb of Cardinal Mazarin. " "
Bust of Richelieu. " "
" Bossuet. " "
" Lebrun. " "
" Mignard. " "
Fame and Mercury. *Entrance to Gardens of Tuileries,* "

Crawford, Thomas G. Orpheus. *Athenæum, Boston.*
Statue of Beethoven. *Music Hall,* "
Hebe and Ganymede. *Museum of Fine Art,* "
Bust of Charles Sumner. " " "
Equestrian Statue of Washington. *State Capitol, Richmond.*
Allegorical Group. *Capitol, Washington.*
Statue of Liberty. " "
Indian Chief. *Historical Society, New York.*

Damer, Anne Seymour. Statue of George III. *Register Office, Edinburgh.*
Bust of Countess of Aylesbury. *Church, Tunbridge.*
" Nelson. *Common Council Chamber, Guildhall, London.*
" Bacchus. *University Gallery, Oxford.*

Dannecker, Johann Heinrich. Bust of Lavater. *Library, Zurich.*
Bust of Schiller. *Museum, Stuttgart.*
Statue of Christ. *Imperial Collection, St. Petersburg.*

Dannecker, Johann Heinrich. Statue of Christ. *St. Emmeram, Ratisbon.*
Mythological Works. *Rosenstein Palace, near Stuttgart.*
Ariadne. *Bethmann Museum, Frankfort a. M.*
Bacchus. *New Palace, Stuttgart.*
Venus. " "
David, Pierre Jean. Reliefs. *Pediment of the Pantheon, Paris.*
Statue of Jefferson. *Hall of Statuary, Washington.*
" Gutenberg. *Place Gutenberg, Strasburg.*
Philopœmen. *Louvre, Paris.*
Delvaux, Laurent. Pulpit. *Cathedral, Ghent.*
Statue of Hercules. *Ducal Palace, Brussels.*
Dexter, Henry. Portrait Busts.
Statue of Gen. Joseph Warren. *Bunker Hill, Boston.*
Backwoodsman. *Wellesley College, Wellesley.*
Binney Monument. *Mount Auburn, Cambridge.*
Bust of Prof. Felton. *Library of Harvard University,* "
Drake, Friedrich. Madonna and Child. *Royal Collection, St. Petersburg.*
Allegorical Figures of Prussian Provinces. *White Saloon of Palace, Berlin.*
Statue of Frederick William III. *Thiergarten,* "
" Prince von Putbus. *Castle Park, Putbus.*
Equestrian Statue of King William of Prussia. *Railway Bridge, Cologne.*
Statue of Rauch. *Vestibule of Museum, Berlin.*
" Schinkel. *Bau-Academie-Platz,* "
" Melanchthon. *Markt-Platz, Wittenberg.*
Monument of Duchess Pauline of Nassau. *Cemetery, Weisbaden.*
Figure of Dying Warrior. *Warrior's Monument, Aix-la-Chapelle.*
" Victory. *Victory Column, Kōnigs-Platz, Berlin.*
Duquesnoy, François. Groups of Children. *St. Peter's, Rome.*
Statue of St. Andrew. " "
" S. Susanna. *S. Maria di Loreto,* "
Fiesole, Mino da. Monument of Bernardo Giugni. *Badia, Florence.*
Sculptures. " "
Monument of Pope Paul II. *Crypt of St. Peter's, Rome.*
" Francesco Tornabuoni. *S. M. sopra Minerva,* "
Marble Pulpit. *Cathedral, Prato.*
Monument of Lionardo Salutati. *Cathedral, Fiesole.*
Marble Altar. " "
Relief Portraits. *Bargello, Florence.*
Ciborium. *Baptistery, Volterra.*
Foley, John Henry. Statue of Prince Albert. *Albert Memorial, London.*
Group of Asia. " " "
Equestrian Statue of Lord Hardinge. *Calcutta.*
" " Sir James Outram. "
Frazee, John. Bust of John Wells, Esq. *Grace Church, New York.*
Bust of himself. *Academy of Fine Arts, Philadelphia.*
" Judge Marshall. " " "
" John Jay. *U. S. Supreme Court Room, Washington.*
Ghiberti, Lorenzo. Bronze Doors. *Baptistery, Florence.*
Shrine of St. Zenobius. *Cathedral,* "

Ghiberti, Lorenzo. Statue of St. John the Baptist. *Or San Michele, Florence.*
Statue of St. Matthew. " " "
" St. Stephen. " " "
Trial Relief. *Museum of the Bargello,* "
Gibbons, Grinling. Decorations in Wood-carving. *Chatsworth.*
" " " *Petworth.*
Choir Decorations. *St. Paul's, London.*
Altar " *St. James's,* "
Marble Font. " "
Gibson, John. Mars and Cupid. *Coll. of Duke of Devonshire, Chatsworth.*
Psyche borne by Zephyrs. *Coll. of Sir George Beaumont.*
" " " *Torlonia Palace, Rome.*
" " " *Coll. of Grand Duke of Russia, St. Petersburg.*
Statue of Queen Victoria. *Buckingham Palace, London.*
" *Westminster Palace, London.*
" George Stevenson. *St. George's Hall, Liverpool.*
" Mr. Huskisson. *St. James Cemetery,* "
" " *Front of Custom-house,* "
Casts from Sculptures. *Crystal Palace, Sydenham.*
Models and Sketches. *Royal Academy, London.*
Girardon, François. Rape of Proserpine. *Gardens, Versailles.*
Monument of Cardinal Richelieu. *Church of the Sorbonne, Paris.*
Goujon, Jean. Fountain of the Innocents. *Paris.*
Reliefs from Fountain of the Innocents. *Louvre,* "
Statue of Diana. " "
Entombment of Christ. " "
Four Evangelists. " "
Monument of Duke de Brézé. *Cathedral, Rouen.*
Greenough, Horatio. Statue of Washington. *Front of the Capitol, Washington.*
The Rescue. *Eastern Portico of the Capitol,* "
Guillain, Simon. Bronze Statue of Louis XIII. *Louvre, Paris.*
Bronze Statue of Anne of Austria. " "
" " Louis XIV. as a Child. " "
Hart, Joel T. Statue of Henry Clay. *Louisville.*
" " " *New Orleans.*
Houdon, Jean Antoine. Statue of Voltaire. *Theatre Français, Paris.*
Bust of Molière. " " "
" Rousseau. *Louvre,* "
Statue of Diana. " "
" Washington. *State House, Richmond.*
Bust of Lafayette. " "
" Washington. *Collection of Hamilton Fish, New York.*
Statue of S. Bruno. *S. Maria degli Angeli, Rome.*
Juste, Jean.
Monument of Louis XIII. and Anne of Bretagne. *Abbey Church, St. Denis.*
" Children of Charles VIII. and Anne of Bretagne. *Cathedral, Tours.*
Kiss, Augustus. Equestrian Statue of Frederick the Great. *Grosse Ring, Breslau.*
Statue of Frederick William III. " "

Kiss, Augustus. Statue of Frederick William III. *Königs-Garten, Königsberg.*
Model of Equestrian Statue of Frederick the Great. *Penn. Acad. of Fine Arts, Philadelphia.*
Statue of Frederick William III. *Wilhelms-Platz, Potsdam.*
Relief. *St. Nicholas,* "
Fountain. *Park of Sanssouci,* "

Krafft, Adam.
The Seven Stages. *Road to the Cemetery of St. Johannes, Nuremberg.*
The Schreyer Monument. *St. Sebald,* "
Tabernacle. *St. Lawrence,* "
Entombment. *Holzschuher Chapel, Cemetery of St. Johannes,* "

Labenwolf, Pankraz. Fountain. *Courtyard of Rathhaus,* "
Fountain. *Gänsenmarkt,* "

Lemaire, Philippe Henri. Last Judgment. *Pediment of the Madeleine, Paris.*
Sculptures. *Gallery of the Luxembourg,* "
" *Pediment of St. Vincent de Paul,* "
Relief. *Chapelle Expiatoire,* "

LeMot, François Frederique. Bas-reliefs. *Façade of Louvre,* "
Bas-reliefs. *Tribune of Chamber of Deputies,* "
Statue of Louis XIV. *Lyons.*

Leopardo, Alessandro.
Monument of Andrea Vendramin. *SS. Giovanni e Paolo, Venice.*
" Cardinal Zeno. *S. Marco,* "
Altar in Zeno Chapel. " "
Pedestals of the Pillars of S. Marco. *Piazza S. Marco,* "
Statue of Colleoni. *Front of Scuola di S. Marco,* "

Lombardi, Alfonso (Cittadelli). Reliefs. *Façade of S. Petronio, Bologna.*
Relief. *Tomb of S. Domenico, Church of S. Domenico,* "
Hercules and the Hydra. *Palazzo Pubblico,* "
Reliefs. *Cathedral, Cesena.*

Lombardo, Girolamo. Bronze Gates. *Santa Casa, Loreto.*
Madonna. *Portal of Church of the Santa Casa,* "

Maderno, Stefano. Statue of S. Cecilia. *S. Cecilia in Trastevere, Rome.*
Bas-reliefs. *S. Maria Maggiore,* "

Majano, Benedetto da. Marble Pulpit. *S. Croce, Florence.*
Bust of Pietro Mellini. *Uffizi,* "
Tomb of Filippo Strozzi. *S. M. Novella,* "
Altar. *La Collegiata, S. Gimignano.*
Shrine. *S. Agostino,* "

Martos, Ivan Petrovitch. Statues of Minin and Pozharski. *Moscow.*
Monument of Prince Potemkin. *Cherson.*
" Emperor Alexander. *Taganrog.*
" Lomonosov. *Archangel.*

Masuccio, Tommaso de' Stefani.
Monument of King Robert the Wise. *S. Chiara, Naples.*
" Charles, Duke of Calabria. " "
Monuments. *S. Domenico,* "

Michallon, Claude.
Mausoleum of Jean Germain Drouais. *S. Maria in Via Lata, Rome.*

Michelozzi, Michelozzo.
Figure of Faith. *Tomb of John XXIII, Baptistery, Florence.*
Sculptures in Medici Chapel. *S. Miniato, near* "

Mills, Clark. Equestrian Statue of Jackson. *Washington.*
Equestrian Statue of Jackson. *New Orleans.*
" " Washington. *Washington.*

Milmore, Martin. Bust of George Ticknor. *Public Library, Boston.*
Bust of Wendell Phillips.
" Ralph Waldo Emerson.
" Theodore Parker.
" Charles Sumner. *Metropolitan Museum, New York.*
Soldiers' Monument. *Common, Boston.*
" " *Forest Hills,* "
Statuary. *Horticultural Hall,* "
Memorial Sphinx. *Mount Auburn,* "

Montañes, Juan Martinez.
Conception. *Chapel of S. Augustine, Cathedral, Seville.*
Sculptures. *Museum,* "

Montelupo, Baccio da. Statue of St. John. *Or San Michele, Florence.*

Montelupo, Rafael da. Bas-reliefs. *Casa Santa, Loreto.*
Monument of Baldassare Turini. *Cathedral, Pescia.*
Sculptures. *Castle of S. Angelo, Rome.*
Figures upon Tomb of Julius II. *S. M. sopra Minerva,* "

Montorsoli, Fra Giovanni Angelo. Sculptures. *S. Matteo, Genoa.*
Sculptures. *Palazzo dei Principi Doria,* "
Fountain. *Piazza of Cathedral,* "

Nola, Giovanni da. Monument of the Brothers Severini. *S. Severo, Naples.*
Monument of Don Pedro di Toledo. *S. Giacomo degli Spagnuoli,* "
Monuments. *S. Domenico,* "
Relief. " "
High Altar. *S. Lorenzo,* "
Statues of Saints. " "

Nollekens, Joseph. Officers' Monument. *Westminster Abbey, London.*
Tomb of Bishop Thomas. " " "
Medallion of Goldsmith. " " "
Bust of Mr. Townley. *British Museum,* "

Orcagna, Andrea. Tabernacle. *Or San Michele, Florence.*

Pajou, Augustin. Sculptures. *Palais Royal, Paris.*
Sculptures. *Opera House, Versailles.*
" *Cathedral, Orleans.*
Psyche. *Louvre, Paris.*

Pigalle, Jean Baptiste.
Monument to Marshal Saxe. *St. Thomas, Strasburg.*
Bust of Marshal Saxe. *Louvre, Paris.*
Tomb of Marshal Harcourt. *Notre Dame,* "
Statue of Voltaire. *Institute of France,* "
Venus. *Garden of Sanssouci, Potsdam.*

Pilon, Germain.
Monument of Henry II. and Catherine de' Medici. *Abbey Church, St. Denis.*

Pilon, Germain. The Three Graces. *Louvre, Paris.*
Monument of Réné de Birague and Valentine Balbiani. " "
Pisano, Andrea. Statues (formerly on Cathedral). *Palazzo Strozzi, Florence.*
Reliefs. *Campanile,* "
Bronze Door. *Baptistery,* "
Pisano, Giovanni.
Statue of the Madonna. *Second south door of Cathedral, Florence.*
" Pisa. *Campo Santo, Pisa.*
" the Madonna. *Cathedral, Prato.*
Marble Pulpit. *Cathedral, Pistoja.*
Holy-water Basin. " "
Marble Pulpit. *Cathedral, Pisa.*
Pisano, Niccola. Marble Pulpit. *Baptistery,* "
Marble Pulpit. *Cathedral, Sienna.*
Fountain. *Perugia.*
Pisano, Nino. Sculptures. *S. M. della Spina, Pisa.*
Pollajuolo, Antonio.
Relief of the Crucifixion. *Museum of the Bargello, Florence.*
Monument of Sixtus IV. *St. Peter's, Rome.*
" Innocent VIII. " "
Porta, Fra Guglielmo della.
Monument of Pope Paul III. *Tribune of St. Peter's, Rome.*
Statues of Peace and Abundance. *Farnese Palace,* "
Powers, Hiram. Statue of Eve. *Collection of A. T. Stewart, New York.*
Greek Slave. *Corcoran Gallery, Washington.*
Ginevra. " " "
Proserpine. " " "
California. *Metropolitan Museum, New York.*
La Penserosa. *Lenox Library,* "
Statue of Webster. *State House Grounds, Boston.*
" Jefferson. *Capitol, Washington.*
Bust of Judge Marshall. *U. S. Supreme Court Room,* "
" J. Q. Adams. *Penn. Acad. of Fine Arts, Philadelphia.*
Pradier, Jacques. Niobe Group. *Luxembourg Gallery, Paris*
Psyche. " " "
Atalanta. " " "
Prometheus. *Gardens of the Tuileries,* "
Marriage of the Virgin. *Madeleine,* "
Sculptures. *Ste. Clothilde,* "
Puget, Pierre. Milo of Crotona. *Louvre, Paris.*
Perseus liberating Andromeda. " "
Alexander and Diogenes. " "
Quercia, Jacopo della. Sculptures of Fonte Gaja. *Opera del Duomo, Sienna.*
Sculptured Font. *Chapel of S. John, Cathedral,* "
" " *S. Giovanni,* "
Reliefs of Door. *S. Petronio, Bologna.*
Tomb of Ilaria Guinigi. *Cathedral, Lucca.*
Rauch, Christian Daniel. Monument of Queen Louise. *Charlottenburg.*
Monument of Frederick William III. "

Rauch, Christian Daniel. Statue of Queen Louise. *Park of Sanssouci, Potsdam.*
Monument of Queen Frederica. *Herrenhausen, Hanover.*
" King Ernest Augustus. " "
" Frederick the Great. *Unter den Linden, Berlin.*
Statue of Albert Dürer. *Dürer-Platz, Nuremberg.*
" August Hermann Francke. *Orphanage, Halle.*
" Blücher. *Opern-Platz, Berlin.*
" Gneisnau. " "
" York. " "
" Blücher. *Blücher-Platz, Breslau.*
Statues of First Christian Polish Kings. *Cathedral, Posen.*
Victories. *Walhalla, Ratisbon.*
Monument to King Max-Joseph. *Max-Joseph-Platz, Munich.*
Moses. *Friedenskirche, Potsdam.*

Rietschel, Ernst. Statues of Goethe and Schiller. *Theatre-Platz, Weimar.*
Madonna and the Dead Christ. *Friedenskirche, Potsdam.*
Statue of Lessing. *Brunswick.*
" Thaer. *Leipzig.*
Luther Monument. *Luther-Platz, Worms.*
Monument of Frederick Augustus. *Dresden.*
Statue of Weber. "
Bust of Luther. *Walhalla, Munich.*
Quadriga. *Portal of the Palace, Brunswick.*
Reliefs. *Hall of the University, Leipsic.*
Morning, Noon, Evening, and Night.
In possession of Herr von Wöhrman, Dresden.

Rinehart, William Henry. Statue of Judge Taney. *Annapolis.*
Portrait Busts.
Clytie. *Peabody Institute, Baltimore.*
Endymion. *Corcoran Gallery of Art, Washington.*
Sleeping Children. " " " "
Rebecca. " " " "

Robbia, Luca della. Reliefs. *Exterior of Campanile, Florence.*
Marble Frieze. *Uffizi,* "
Bronze Door of Sacristy. *Cathedral,* "
Reliefs. " "
Altar in Terra-cotta. *S. Apostoli,* "
Works of Luca and his School. *Museum of the Bargello,* "

Rogers, Randolph. Bronze Door. *Capitol, Washington.*
Completion of Washington Monument. *Richmond.*
Figure of Ruth.
Figure of Nydia.
Genius of Connecticut. *Capitol, Hartford.*
Soldiers' Memorial. *Cincinnati.*
" " *Detroit.*
" " *Providence.*
" " *Worcester.*

Roland, Phillippe Laurent Relief. *Palace, Fontainebleau.*
Statue of Homer. *Louvre, Paris.*
Bust of Pajou. " "

Rossellino, Antonio.

Monument of Cardinal of Portugal. *Church of S. Miniato.*
" Mary of Aragon. *Monte Oliveto, Naples.*
Reliefs. " " "
Reliefs upon Pulpit. *Cathedral, Prato.*
Reliefs. *Uffizi Gallery, Florence.*

Rossellino, Bernardo. Monument of Leonardi Bruni. *S. Croce, Florence.*
Monument of Beato Villani. *S. M. Novella,* "

Rossi, John Charles Felix. Monument of Lord Cornwallis. *St. Paul's, London.*
Monument of Lord Heathfield. " "
" Lord Rodney. " "
" Captain Faulkner. " "

Roubiliac, Louis François.

Monument to Mrs. Nightingale. *Westminster Abbey, London.*
" Duke of Argyle. " " "
" Sir Peter Warren. " " "
" George Frederick Handel. " " "

Rude, François. Relief (*Marseillaise*). *Arc de l'Étoile, Paris.*
Monument of Godefroy Cavaignac. *Cemetery of Montmartre,* "
Statue of Joan of Arc. *Garden of the Luxembourg,* "
" Marshal Ney. " " " "
Mercury. *Louvre,* "

Rustici, Giovan-Francesco.

Preaching of St. John the Baptist. *Northern door of Baptistery, Florence.*

Sansovino, Andrea (Contuccio).

Baptism of Christ. *Above eastern door of Baptistery, Florence.*
Monument of Cardinal Ascanio Maria Sforza. *S. M. del Popolo, Rome.*
" Cardinal Girolamo Basso. " " "
Virgin and Child and St. Anna. *S. Agostino,* "
Statues and Reliefs. *Casa Santa, Loreto.*

Sansovino (Jacopo Tatti). Bronze Reliefs. *Choir of S. Marco, Venice.*
Bronze Gate of the Sacristy. *S. Marco,* "
Four Evangelists. *Altar, S. Marco,* "
Sculptures in Loggetta of Campanile. *S. Marco,* "
Statue of St. John. *Font, S. M. dei Frari, Venice.*

Schadow, Johann Gottfried.

Statue of Frederick the Great. *Theatre-Platz, Stettin.*
" Marshal Blücher. *Blücher-Platz, Rostock.*
" Luther. *Markt-Platz, Wittenberg.*
Quadriga of Victory. *Brandenburg Gate, Berlin.*

Scheemakers, Pieter. Monument to Shakespeare. *Westminster Abbey, London.*
Monument to Dryden. " " "
" Hugh Chamberlain. " " "

Schievelbein, Herman. Pegasus and the Horæ. *Old Museum, Berlin.*
Destruction of Pompeii. *New Museum,* "

Schlüter, Andrea. Statue of Great Elector. *Kurfürsten-Brücke,* "
Decorations of Arsenal. "
" Royal Palace. "
" " *Charlottenburg.*

Schwanthaler, Ludwig Michael. Statue of Bavaria. *Hall of Fame, Munich.*
Statue of Mozart. *Salzburg.*
" Jean Paul. *Baireuth.*
" Goethe. *Goethe-Platz, Frankfort a. M.*
Shield of Hercules. *Städel Institute, " "*
Pediment Groups. *Walhalla, Ratisbon.*
Statues of Christ and Evangelists. *Ludwigskirche, Munich.*
Statues. *Library, "*
Reliefs. *Palace of Duke Max, "*
" *Propylæa, "*
" *Glyptothek, "*
Statues. *Pinakothek, "*
Reliefs. *Royal Palace, "*
Allegorical Figures. *Porch of Festsaalbau, "*
Statues. *Throne-room of " "*

Settignano, Desiderio da. Monument of Carlo Marsuppini. *S. Croce, Florence.*
Bust of Marietta Strozzi. *Strozzi Palace, "*
Holy Child. *S. Lorenzo, "*
Relief. *Badia, Fiesole.*

Stevens, Alfred. Wellington Monument. *St. Paul's, London.*

Story, William Wetmore. Statue of Judge Story. *Chapel, Mount Auburn.*
Statue of George Peabody. *London.*
" " " *Baltimore.*
Semiramis. *Metropolitan Museum of Art, New York.*
Cleopatra. " " " "

Stoss, Veit. High Altar. *St. Mary's, Cracow.*
Monument of Casimir the Great. *Cathedral, "*
Wood-carving. *St. Lawrence, Nuremberg.*
" *St. Sebald, "*
Panel of Roses. *Burgkapelle, "*

Thorvaldsen, Bertel. Jason. *Thorvaldsen Museum, Copenhagen.*
Adonis. *Glyptothek, Munich.*
Cupid and Psyche. *Thorvaldsen Museum, Copenhagen.*
Night and Morning. " " "
" " *Coll. of Duke of Devonshire, Chatsworth.*
Ganymede and the Eagle. *Thorvaldsen Museum, Copenhagen.*
Triumph of Alexander. *Villa Carlotta, Lake Como.*
" " *Palace of Christiansborg, Copenhagen.*
Dying Lion. *Lucerne.*
Equestrian Statue of Maximilian. *Munich.*
Statue of Gutenberg. *Mainz.*
Schiller Monument. *Stuttgart.*
Reliefs. *Exterior of Frue Kirke, Copenhagen.*
Statues of Christ and the Apostles. *Interior " " "*
The Last Supper. " " " "
The Angel of Baptism. " " " "
Copies and Models of Works. *Thorvaldsen Museum, "*

Tieck, Christian Friedrich. Sculptures. *Theatre, Berlin.*
Horæ. *Mausoleum of Queen Louise, Potsdam.*

Torrigiano, Pietro. Monument of Henry VII. and Queen Elizabeth. *Chapel of Henry VII., Westminster Abbey.*
Monument of Margaret of Richmond. " " " "
Trebatti, Paolo Ponzio. Monument of Prince Albert of Savoy. *Louvre, Paris.*
Monument of Charles de Magny. " "
Van Cleves, Cornelius. Polyphemus on the Rock. " "
Verocchio, Andrea. Bronze David. *Museum of the Bargello, Florence.*
Equestrian Statue of Colleoni. *Front of SS. Giovanni e Paolo, Venice.*
Vinci, Pierino da. Death of Count Ugolino and his Sons. *Palace of Count of Gherardesca, Florence.*
Madonna and Child with Saints. *Uffizi Gallery,* "
Restoration of Pisa. *Vatican, Rome.*
Vischer, Johann. Monument of Bishop Bibra. *Cathedral, Würzburg.*
Vischer, Peter. Tomb of S. Sebald. *S. Sebald, Nuremberg.*
Monument of Bishop Ernst. *Cathedral, Magdeburg.*
Monumental Relief. *Cathedral, Ratisbon.*
Statue of Apollo. *Gallery of Rathhaus, Nuremberg.*
Weeks, Henry. Bust of Southey. *Westminster Abbey, London.*
Bust of Zachary Macaulay. " " "
Victoria.
Westmacott, Richard. Monument of Dr. Howley. *Cathedral, Canterbury.*
Monument of Earl of Hardwicke. *Wimpole.*
Wycliffe Preaching (Bas-relief). *Church, Lutterworth.*
Westmacott, Sir Richard. Monument to Fox. *Westminster Abbey, London.*
Monument to Percival. " " "
" Mrs. Warren. " " "
" Generals Pakenham and Gibbs. *St. Paul's,* "
Statue of Duke of Wellington. *Hyde Park Corner,* "
Wilton, Joseph. Monument to General Wolfe. *Westminster Abbey,* "
Wyatt, Mathew Cotes.
Monument of Princess Charlotte. *St. George's Chapel, Windsor.*
Equestrian Statue of Duke of Wellington. *Green Park Arch, London.*
Statue of George III. *Pall Mall,* "
Monument to Lord Nelson. *Liverpool.*

INTERESTING WORKS IN MODERN SCULPTURE IN THE UNITED STATES.

Bailly, Joseph A.

Washington Monument. *Front of Old State House, Philadelphia.*
The First Prayer. *Coll. of Mr. Henry C. Gibson,* "
The Expulsion from Eden. " " " "
Statue of General John A. Rawlins. *Rawlins Square, Washington.*

Ball, Thomas.

Equestrian Statue of Washington. *Public Garden, Boston.*
Emancipation Monument. *Lincoln Square,* "
Statue of John Albion Andrew. *State House,* "
" Daniel Webster. *Central Park, New York.*

Bartholdi, Auguste.

Frieze in high relief, representing Baptism, Communion, Marriage, and Death, with statues of Angels of the Judgment.
Tower of the Brattle Square Church, Boston.

Bartholomew, Edward Sheffield.

Eve Repentant. *Wadsworth Athenæum, Hartford.*
Sappho. " " "
Diana. " " "

Brown, Henry Kirke.

Equestrian Statue of Washington. *Union Square, New York.*
Statue of General Greene. *National Statuary Hall, Washington.*
Equestrian Statue of General Scott.
Corner of Massachusetts and Rhode Island Avenues, Washington.
Bas-relief. *Church of the Annunciation, New York.*
Angel of the Resurrection. *Greenwood Cemetery,* "
Bust of John C. Breckenridge. *Corcoran Gallery of Art, Washington.*

Calverly, C.

Bust of John Brown. *Union League Club, New York.*

Caroni, Prof. Emanuele (Florence).

Early Youth (La Prima Gioventù). *Corcoran Gallery of Art, Washington.*

Civiletti, Benedetto (Palermo).

Monument of Miss Lawton. *Savannah.*

Foley, John Henry, R. A.

Statue of General ("Stonewall") Jackson. *Richmond.*

French, Daniel C. The Minute Man. *Old Battle Ground, Concord.*

Gould, Thomas R.

Statue of John Albion Andrew. *Cemetery, Hingham.*

Greenough, Richard S.
Statue of John Winthrop. *Chapel at Mount Auburn, near Boston.*
Grégoire, Hugo (Alsace). *Corcoran Gallery of Art, Washington.*
Guarnerio, Pietro (Milan).
The Forced Prayer (La Preghiera). *Corcoran Gallery of Art, Washington.*
Hosmer, Harriet G.
Will o' the Wisp. *Museum of Fine Arts, Boston.*
Puck. *Collection of Hon. Samuel Hooper,* "
Zenobia. *Collection of A. W. Griswold, Esq., New York.*
Œnone, Shepherd Wife of Paris. *Coll. of Wayman Crow, Esq., St. Louis.*
Bust of Daphne. " " " "
Beatrice Cenci. *Mercantile Library,* "
Statue of Colonel Benton. *Lafayette Park,* "
Kreling, Albert von.
The Tyler Davidson Fountain. *Cincinnati.*
MacDonald, Wilson.
Statue of Fitz-Greene Halleck. *Central Park, New York.*
Meade, Larkin G.
Lincoln Monument. *Springfield.*
Statuette of Echo. *Corcoran Gallery of Art, Washington.*
Milmore, Martin. Memorial Sphinx. *Mount Auburn, near Boston.*
Bust of Hon. George Ticknor. *Public Library,* "
Soldiers' Monument. *Common,* "
Soldiers' Memorial (an adaptation of Thorvaldsen's Lion at Lucerne).
Colby University, Waterville.
Mills, Clark.
Equestrian Statue of General Andrew Jackson. (The metal of guns and mortars captured by the General at Pensacola was used in the casting.)
Lafayette Square, Washington.
Equestrian Statue of Washington. *Washington Circle,* "
Bust of Washington. (From Houdon's original in plaster.)
Corcoran Gallery of Art, "
Rauch, Christian Daniel (Berlin).
Bust of Alexander von Humboldt. *Corcoran Gallery of Art, Washington.*
Bust of Victory. *Lenox Library, New York.*
Rimmer, Dr. William.
Statue of Alexander Hamilton. *Commonwealth Avenue, Boston.*
Rinehart, William H.
Clytie. *Peabody Institute, Baltimore.*
Clytie (cast). *Corcoran Gallery of Art, Washington.*
Endymion. " " " "
Sleeping Children. " " " "
Bronze Door. (Executed from designs by Crawford.)
Capitol, Washington.
Rogers, Randolph. Bronze Door. " "
Angel of the Resurrection. *Monument of Colonel Colt, Hartford.*
Soldiers' Monument. *Providence.*
Statue of John Adams. *Chapel at Mount Auburn, near Boston.*
" William H. Seward. *Madison Square, New York.*

Simmons, Franklin.

Statue of Roger Williams. *National Statuary Hall, Washington.*
" " " *Roger Williams Park, Providence.*

Stebbins, Emma.

Bethesda Fountain. *Central Park, New York.*
Statue of Columbus. " " "

Steell, Sir John (Dundee).

Statue of Sir Walter Scott. *Central Park, New York.*
" Robert Burns. " " "
Bust of Sir Walter Scott. *Lenox Library,* "
" Dr. Chalmers. " " "

Saint-Gaudens, Augustus.

Statue of Admiral Farragut. *Madison Square, New York.*

Stone, Horatio.

Statue of Alexander Hamilton. *National Statuary Hall, Washington.*

Story, William Wetmore.

Statue of Judge Story. *Chapel at Mount Auburn, near Boston.*
" Edward Everett. *Public Garden,* "

Thompson, Launt.

Statue of Abraham Pierson. *New Haven.*
" General Winfield Scott. *Soldiers' Home, near Washington.*
" Napoleon. *In possession of Mr. Pinchot, Milford, Pa.*

Trentanove, Raimondo.

Bust of Washington, *Lenox Library, New York.*
" Napoleon. " " "

Triqueti, Henri de.

Virgil and Dante. *Museum of Fine Arts, Boston.*

Trombetti, Ezechiele (Milan).

The First Steps (I Primi Passi). *Corcoran Gallery of Art, Washington.*

Vela, Vincenzo (Milan).

The Last Days of Napoleon I. (Gli ultimi Giorni di Napoleone primo). A *replica* of the Statue at Versailles.
Corcoran Gallery of Art, Washington.

(Vincenzo Vela was a native of Switzerland, born in 1822, died in 1891. He was one of the most gifted of modern sculptors; his work is especially remarkable for repose and grandeur of expression.)

Ward, John Quincy Adams.

The Good Samaritan. (Memorial of the discovery of anæsthetics.)
Public Garden, Boston.
Statue of Shakespeare. *Central Park, New York.*
Indian Hunter. " " "
Statue of Commodore Perry. *Park, Newport.*
Indian Hunter and Dog. *Coll. of J. C. McGuire, Esq., Washington.*
Statue of Israel Putnam. *Bushnell Park, Hartford.*

ANCIENT GRECIAN AND ROMAN SCULPTORS.

Agasias.
Ageladas.
Agesander.
Agoracritus.
Alcamenes.
Apollonius (first).
Apollonius (second).
Aristocles.
Bœdas.
Bryaxis.
Calamis.
Callimachus.
Callon.
Canachus.
Cephisodotus (the elder).
Cephisodotus (the younger).
Chares (of Lindos).
Cleomenes.
Colotes.
Cresilas.
Daippus.
Dionysius.
Euthycrates.
Eutychides.
Glaucus.
Glycon.
Leochares.
Lycius.
Lysippus.
Lystratus.
Myron.
Naucydes.
Onatas.
Phidias.
Polycletus (the elder).
Polycletus (the younger).
Praxiteles.
Pythagoras.
Scopas.
Tauriscus.
Timarchus.
Timotheus.

RENAISSANCE AND MODERN SCULPTORS.

American.

Brown, Henry Kirke.
Crawford, Thomas G.
Dexter, Henry.
Frazee, John.
Greenough, Horatio.
Hart, Joel T.
Mills, Clark.
Milmore, Martin.
Powers, Hiram.
Rinehart, William Henry.
Rogers, Randolph.
Story, William Wetmore.
Weeks, Henry.

Danish.

Thorvaldsen, Bertel.

English.

Bacon, John.
Banks, Thomas.
Behnes, William.
Campbell, Thomas.
Chantrey, Sir Francis.
Cibber, Caius Gabriel.
Damer, Anne Seymour.
Foley, John Henry.
Flaxman, John.
Gibbons, Grinling.
Gibson, John.
Nollekens, Joseph.
Rossi, John Charles Felix.
Stevens, Alfred.
Westmacott, Richard.
Westmacott, Sir Richard.
Wilton, Joseph.
Wyatt, Mathew Cotes.
Wyatt, Richard J.

French.

Anguier, François.
Anguier, Michel.
Barye, Antoine Louis.
Bosio, François Joseph.
Bouchardon, Edmé.
Chaudet, Antoine Denis.
Colomb, Michel.
Cortot, Jean Pierre.
Coustou, Guillaum.
Coustou, Nicolas.
Coysevox, Charles Antoine.
David, Pierre Jean.
Duquesnoy, François.
Frémin, René.
Girardon, François.
Goujon, Jean.
Guillain, Simon.
Houdon, Jean Antoine.
Juste, Jean.
Juste, Juste le.
Lemaire, Philippe Henri.
Le Mot, François Frederique.
Le Moyne, Jean Baptiste.
Le Moyne, Jean Louis.
Lorrain, Robert le.
Lucas, François.

Masson, François.
Michallon, Claude.
Pajou, Augustin.
Pigalle, Jean Baptiste.
Pilon, Germain.
Pradier, Jacques.
Puget, Pierre.
Roland, Philippe Laurent.
Roubiliac, Louis François.
Rude, François.

German, Flemish, and Dutch.

Adam, Gaspard.
Adam, Lambert Sigisbert.
Adam, Nicolas Sebastien.
Begas, Rheinhold.
Cleves, Cornelius Van.
Dannecker, Johann Heinrich.
Delvaux, Laurent.
Drake, Friedrich.
Krafft, Adam.
Kiss, Augustus.
Labenwolf, Pankraz.
Rauch, Christian Daniel.
Rietschel, Ernst.
Roland, Philippe Laurent.
Schadow, Johann Gottfried.
Schadow, Johann Rudolf.
Scheemakers, Pieter.
Schievelbein, Herman.
Schlüter, Andrea.
Schwanthaler, Ludwig Michael.
Stoss, Veit.
Tieck, Christian Friedrich.
Vischer, Herman.
Vischer, Johann.
Vischer, Peter.

Italian.

Algardi, Alessandro.
Amadeo, Giovanni Antonio.
Ammanati, Bartolommeo.
Arca, Niccolo dell'.
Bandinelli, Baccio.
Bandini (Giovanni dell' Opera).
Begarelli, Antonio.
Bernini, Giovanni Lorenzo.
Betto Bardi, Donato di (Donatello).
Bologna, Jean de.
Brunellesco, Filippo.
Buonarotti, Michael Angelo.
Camiano, Tino di.
Canova, Antonio.
Cellini, Benvenuto.
Cioli, Valerio.
Cione, Andrea (Orcagna).
Clementi, Prospero (Spani).
Danti, Vincenzo.
Donatello (Donato di Betto Bardi).
Fiesole, Mino da.
Ghiberti, Lorenzo.
Guglielmo, Fra.
Leopardo, Alessandro.
Lombardo, Alfonso.
Lombardi, Girolamo.
Lorenzi, Battista.
Maderno, Stefano.
Majano, Benedetto da.
Masuccio (the elder).
Masuccio (the younger).
Merliano (Giovanni da Nola).
Michael Angelo Buonarotti.
Michelozzi, Michelozzo.
Montelupo, Baccio da.
Montelupo, Rafael da.
Montorsoli, Fra Giovanni Angelo.
Nola, Giovanni da (Merliano).
Opera, Giovanni dell' (Bandini).
Orcagna, Andrea (Cione).
Pericolo, Niccola.
Pisano, Andrea.
Pisano, Giovanni.
Pisano, Niccola.
Pisano, Nino.
Pollajuolo, Antonio.
Porta, Fra Guglielmo della.
Quercia, Jacopo della.
Robbia, Luca della.
Rossellino, Antonio.
Rossellino, Bernardo.
Rustici, Giovan-Francesco.
Sangallo, Francesco da.
Sansovino, Andrea.

Sansovino (Jacopo Tatti).
Santacroce, Girolamo.
Settignano, Desiderio da.
Spani (Prospero Clementi).
Tatti, Jacopo (Sansovino).
Torrigiano, Pietro.
Trebatti, Paolo Ponzio.
Verocchio, Andrea.
Vinci, Leonardo da.
Vinci, Pierino da.

Russian.

Martos, Ivan Petrovitch.

Spanish.

Alvarez, Don José.
Alvarez, Don Manuel.
Berruguete, Alonso.
Cano, Alonso.
Hernandez, Gregorio.
Jordan, Esteban.
Montañes, Juan Martinez.
Roldan, Luise.
Roldan, Pedro.

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